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ABSTRACT

This compendium of papers, prepared by staff of a Canadian public cable company, examines cablevision marketing in Canada, multiple replay community programming, the first QCTV film production, QCTV special programming, television coverage of the House of Commons, establishment of a data processing system, use of that system for customer service, and increasing performance capabilities of the expanding system. Results of a survey of 20 cable television companies in urban centers across Canada indicate the effectiveness of marketing practices in the cable television industry. Another survey of QCTV subscribers examines whether multiple replays of community programs result in drawing larger audiences, thereby cost-justifying programming expenditures. The production of and public reaction to QCTV's first film, a documentary, and to a special programming series for the deaf and hard-of-hearing are also presented, as well as the results of a subscriber poll which indicated favorable reactions to television transmission of House of Commons proceedings. The transition from a batch-processing method of subscriber account processing to an online system and the benefits of subscriber-oriented programs in an online computer system are examined. The final paper describes the introduction of hub-headends and conversion to FM transmission, which have resulted in lower maintenance costs, and increased system reliability. (CWM)

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# AN INNOVATOR IN THE WEST

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CONTENTS


| | SECTION |
|---|---|
| FOREWORD<br>E. J. Polanski . . . . . | I |
| CABLEVISION MARKETING IN CANADA<br>Jane Saly . . . . . | II |
| MULTIPLE REPLAY COMMUNITY PROGRAMMING<br>W. W. (Bill) Lee . . . . . | III |
| QCTV FILM PRODUCTIONS<br>Wendy Brunelle . . . . . | IV |
| QCTV SPECIAL PROGRAMMING<br>Marg Pullishy . . . . . | V |
| TELEVISION IN THE HOUSE OF COMMONS<br>E. J. Polanski . . . . . | VI |
| ESTABLISHING A DATA PROCESSING SYSTEM<br>Cliff Williams . . . . . | VII |
| DATA PROCESSING TO IMPROVE CUSTOMER SERVICE<br>Greg DeBacker . . . . . | VIII |
| INCREASING SYSTEM PERFORMANCE<br>Gordon Checknita . . . . . | IX |

SECTION I

FOREWORD

BY

E. J. Polanski

MEET E. J. (ED) POLANSKI . . .

President & General Manager,
QCTV LTD.

Hi!

Thank you for picking up this copy.

"QCTV . . . AN INNOVATOR IN THE WEST", is a compendium of papers prepared by QCTV's staff in several new areas of company activity and operations.

QCTV is the youngest and smallest of all Canadian public cable companies. It has a need to grow; it has a need to develop; it has a need to innovate . . .

All of QCTV's staff is encouraged to be creative and innovative because it is believed that it is through innovation that the company will grow, develop and take its place as an important contributing partner in the development of the total Canadian Broadcasting System.

As you scan through the book you will notice Jane Saly's section entitled "Cablevision Marketing in Canada". This is the only known "cable marketing" study ever made in Canada, and it is very important reading for all system operators who are operating "mature" systems.

Bill Lee's paper "Multiple Replay Community Programming, Tried and Proven" is a follow-up to a paper presented in 1977 at the CCTA convention by QCTV which hypothesized that "multiple replays" were the solution to gain greater audiences, thereby "cost-justifying" community programming expenditures. This is an important paper which will very likely establish some new trends in community programming in Canada.

QCTV's concern about its broader role in assisting the Canadian Broadcasting and Production industries, led the company to commission a film for free use by broadcasters and institutions. Wendy Brunelle's section dealing with QCTV's first - and highly successful - film venture, is an exciting direction other cable companies and TV broadcasters can explore to develop more good Canadian content material. Wendy's treatment of the subject attracted national attention with the showing of the film by the CTV Network at Prime-Time, on Easter Sunday.

Working in QCTV's TV/FM programming department for three years, Marg Pullishy developed a series of television programs to accommodate the needs of some 30,000 Edmontonians who are deaf or hard-of-hearing. Chosen as one of two Canadian cable companies to be represented at the 1978 NCTA Convention in New Orleans, Marg Pullishy, representing QCTV, presented the paper, "Special Programming for Special People". Marg brought international recognition and acclaim to herself, as well as, to QCTV for having developed this "high impact" programming in Edmonton.

After several months of carriage of the House of Commons proceedings, QCTV decided to poll its subscribers, in a mail survey, to determine the appeal of that kind of coverage. You will find the results interesting, and we hope this inspires you to conduct your own survey if you are providing the same service to your subscribers.

QCTV has just completed its conversion from the "batch-processing" method of subscriber account processing to a sophisticated "on-line" system. Cliff William's section on "Establishing a Data Processing System" will provide those who are contemplating the "plunge" with some clues about how to succeed in making the transition and acquiring a successful system.

Greg DeBacker's paper on "Data Processing to Improve Customer Service" is an extension of the benefits a cable company derives when operating with a highly developed "on-line" computer system which has, built-in, the variety of programs to assist the company in handling its subscribers from a service, installations, dispatch, scheduling, recording and controlling point-of-view.

The final paper serves to demonstrate, from a technical point-of-view, how a large system operator can upgrade his system by the introduction of hub-headends, thereby increasing system performance while, at the same time, reducing operating costs sufficiently to pay for the conversion in only 23 months! This is a paper well worth reading - it could save you money while increasing system performance and improving subscriber satisfaction to the services being offered by your company.

We believe that you will profit from reviewing the work of some of our staff and, hopefully, improve upon it in your own systems.

In putting this "package" of papers together the difficulty we found is that we could print a volume twenty times this size because, the truth is, there are another seventy-five people in our organization who are contributing equally as much to the innovation process as those whose work you are about to review.

They are all specialists, contributors, innovators . . . perhaps the occasion will present itself again in the future for you to review their work also.

Ed. Polanski.

E. J. Polanski

President

SECTION II

# CABLEVISION MARKETING IN CANADA

MAY, 1978

by

J. Saly, Assistant Controller
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET JANE SALY . . .

Jane was born in Vancouver, British Columbia, and received her public school education in Toronto. After her University years, Jane worked in the Money Market Investment Department, investing Pension Funds for the Royal Trust Company in 1972-73 and then for Fry, Mills, Spence in Money Market Sales, during 1974-75.

Jane received an Honors B.Sc. (Mathematics Degree) from Queens University in Kingston, Ontario and her Masters Degree in Business Administration (MBA) from the University of Alberta.

Jane joined QCTV as a member of the Company's management team in the position of Assistant Controller in 1977. Her first duty was to study QCTV's marketing methods and recommend policy. The following paper shows the quality of Jane's work, which is a substantial credit to QCTV.

INTRODUCTION

Cable television companies now face a critical decision in their marketing strategies. As penetrations approach 80% and higher how does a company justify spending an increasing amount of money on marketing without seeing the offsetting increases in revenue? How does a company determine how to spend those marketing dollars?

At its inception in the early 1950's cable television could only offer better reception on one or two off-air channels. Today, technology can already offer such possibilities as in-home computer hook-ups and direct viewer inquiry-response services. Possibilities for the future read like science fiction, and are likely to be limited only by public demand, and competition from alternative technologies. The public is becoming ever more aware of these possibilities and the impact of television on their lives. In response to this, the industry will face increasing government regulation. Certainly, the implications are that the marketing environment for cable television will continue to be a changing one.

## THE STUDY

### Background:

Cable television is like any other product, with three stages in its life cycle. The market during the introductory stage is characterized by consumer ignorance of the product; willingness of the few who know the product to pay the high initial price; and potential competition for the company. In the growth stage, the market is beginning to be defined, the consumer is more aware of the product, and lowered prices are making it more accessible to a larger market. In the mature stage, the market has become well-defined and the consumer is very aware of the product and eager to buy it.

When cable was introduced in the 1950's, it exhibited all the traits of the introductory stage. Consumer awareness was very limited. Television, itself, was new. There were some buyers willing to pay the high prices. And prices were high! Installation fees of $100.00 were not uncommon. Some companies found themselves in competition with others which had wired some of the same area. A newly licensed cable company in Saskatchewan is in that very situation today, with the telephone company offering a type of "pay T.V.". Financing was also difficult to find as Conventional lenders were wary of these new unproven ventures.

Through the sixties cable television, along with television itself, gained in popularity. So much so that in 1968 the Canadian Radio & Television Commission was established to oversee all broadcasting and telecommunications in Canada. Because cable could bring U.S. off-air signals to its subscribers, it was felt that Canadian broadcasters had to be protected from this competition This led to the licensing of all cable companies and resulted in a precise geographical definition of their market boundaries. Meanwhile, companies were trying to recoup their high investments by penetrating the market as fast as possible. A high promotion--low price strategy was warranted. Promotions such as free or very low installation fees and trips to the Bahamas helped to persuade the buyers who were price-sensitive to high hook-up costs. These lowered prices succeeded in making cable television available to many during the growth period.

The consumer no longer has to be convinced. For many people, moving from one location to another, now means calling the phone company, the power company, and the cable company (not necessarily in that order). The market for cable television is geographically well-defined, very aware, and eager to buy. Despite the fact that some cable companies, such as the ones in Saskatchewan, may be fairly young, the product itself is now in the mature stage of its life cycle.

Purpose:

The purpose of this study is to gain information on and assess the effectiveness of marketing practices in the cable television industry.

The Design:

A survey of 20 cable TV companies in urban centres across Canada was conducted by QCTV in April 1977. All of the questionnaires were completed by the author from personal interviews with marketing or management people from the cable companies themselves.

The questionnaire is divided into nine parts. Parts A, B, and C deal with marketing methods: A--direct selling, B--advertising, and C--the respondant company's past experiences with both methods. Parts D and I were included to ascertain approaches to community programming. Parts E, F, G, and H deal with growth, market, price and product information.

Despite individual differences, generalizations can be made by the use of penetration figures on the effectiveness of using salesmen versus advertising, controlling for system size and off-air competition.

LIMITATIONS:

The survey did not result in comparable marketing cost data. Respondents were either unwilling or unable due to the variety of accounting methods to divulge useful sales expense information.

The information was all gained through personal interviews and could not be verified. However, the companies were very cooperative. The industry is small, with a total of 244 companies, of which only 31 have more than 25,000 subscribers. Of the 20 companies surveyed, 19 had 23,000 subscribers or more, representing 1,696,000 subscribers or 64.5% of all Canadian cable subscribers. The cooperation received was due to industry size and the lack of competition among the members. Lack of verifiability does not, then, appear to be serious.

SIGNIFICANCE:

To the author's knowledge, there has been no similar study conducted in this area. Because of this lack of research, the data collected, as well as, the conclusions reached, have practical application in the industry.

IMPACTS:

A company's overall marketing strategy is made up of four basic variables -- product, price, place and promotion. The price and promotion variables are more important than the others for cable television. "Place", or distribution decisions, by necessity are made before service can be offered and cannot be altered later for marketing reasons. Although there is a wide range of audio and visual channels to offer, approval is necessary from the public, through the CRTC, before a channel can be provided. Therefore, product decisions, like distribution decisions, are relatively external to the cable licencee's control.

Impact On Price Decisions

All profit maximizing companies seek to price their product to gain the highest profit assuming given demand and cost curves. In this industry, pricing falls into three categories: connection fee, monthly service charge, and billing methods. CRTC approval must be received for maximum connection fees and monthly service fees charged. This still leaves cable companies free to vary their rates within those constraints. To illustrate this point, a variety of pricing structures were found in the companies in the survey.

Those costs which vary with the number of subscribers are: service, maintenance, administration and installation. Service and maintenance are related in that poor maintenance generates more servicing. Taken together, these costs rise with the number of subscribers. A large portion or the administrative budget goes toward the costs of billing and customer inquiries, which obviously relate to the number of subscribers. Installation activity was found to vary from company to company surveyed, according to the move rate in each licenced territory.

All companies surveyed charged their direct subscribers the monthly maximum service rate allowed. In some cases, special bulk rates were charged to indirect subscribers like large apartment buildings. The demand curves are different for home-owners than for apartment-dwellers, and normally result in higher penetration amongst home-owners than apartment-dwellers. This is due to the higher move rate of apartment-dwellers, different age and family structures, and differences in income. The high move rates among direct apartment subscribers results in higher disconnect--reconnect activity. It is estimated that at present one disconnect or reconnect costs a company, on average, ten dollars. Likewise, billing costs increase with installation activity, in the form of bad debt, customer inquiry, and processing expenses.

By dealing directly with the apartment owner, the company is assured of 100% penetration, no installation activity, and the lower billing cost. Thus, prices to bulk subscribers could be lower than prices to direct subscribers, without lowering profit margins. In the Toronto area, however, apartment owners banded together to negotiate with the cable companies. Their clout was such that they asked for and got a rate of $1.10 per subscriber per month, compared to regular rates of about $6.00. In this case, profit margins on bulk rates would be lower than those on regular rates. Because of this, many of the companies surveyed are converting bulk subscribers to direct, as their contracts expire.

Billing structures varied from company to company. In Hamilton, a company collected post-dated cheques for a year in advance. Common industry practice is to bill at least a month in advance. Only one company surveyed (in Montreal) billed a month in arrears.

There are both direct and indirect costs in billing. If a company bills monthly, bills first have to be produced, manually or through a computer; they have to be stuffed into an envelope, usually with a return envelope enclosed; and sent by mail to the customer. The customer sends a cheque or money order by return mail, or pays in person at a bank (for a service charge) or at the company's office. Direct costs to the company include: material costs such as paper products; processing costs, both in producing the bills and depositing payments; and postage. There are also direct costs to the customer, in cheque or money order service charges, bank service charges, or postage. Indirect costs to the company occur as a result of accounting inquiries and service calls generated by the receipt of a bill. For the cable TV industry, these costs in proportion to the monthly service fee are high, and have a decided effect on billing decisions.

Billing costs to both company and customer can be reduced by billing in advance for longer periods than a month. Most companies surveyed had at one time used a method of coupon billing, enabling the customer to choose the size of pre-payment he wished to make. Problems occurred with this system because many customers either lost their coupons or forgot to pay. Other possibilities are bi-monthly, quarterly, semi-annual, or annual billing. Besides reducing postage and material costs, these methods offer the advantage of billing groups of subscribers at different times, thereby reducing the monthly processing

workload. Many subscribers, however, react negatively to paying a large bill in advance. One method of reducing this negative reaction if to offer a discount on prepayments. Unfortunately, an increased number of pre-paid accounts also creates more refund activity, since more people will have credit balances when they move. Each of these factors has a different weight in the billing decision depending upon the particular market a company faces. For example, discounts on annual pre-payment in one company in Toronto were found to have little effect on the number of pre-payers, whereas in Edmonton, 40% of subscribers paid annually to take advantage of a discount.

Of the three pricing decisions facing cable companies, by far the most important marketing tool was the connection fee. Very low fees are used to stimulate demand in young cable companies or newly-wired areas

With a high number of sales in a close proximity (such as new area which is "heated" and sold together), installations can be scheduled to maximize the productivity of labour. Despite this cost saving, connection revenue will still not cover installation cost. This is a loss-leader strategy similar to that employed by the sellers of Polaroid cameras and film. In both cases, profitibility is determined by the continuing revenue from either film or monthly service charges.

As penetration increased, the connection fee was used to discourage costly (to the company) short-term disconnections. Of the companies surveyed, only one did not charge a connection fee. In that case, this was a major portion of the company's marketing strategy. In all other cases, regular connection fees were $15 or more.

In older companies, a high proportion of the service territory is wired. For residences that are already wired, the company has a sunk cost in terms of equipment and incurs only a relatively small labour cost to give the occupant service. If the residence is "hot" (receiving service), the labour cost can be avoided, by the salesman or even the customer merely attaching a patch cord to the TV set or stereo. There was price discrimination in some companies based upon these facts. For instance, one company in Toronto didn't charge any installation fee for "hot drops". Others merely reduced conrection fees for that type of sale. However, only one or two companies discriminated between connection fees for "cold drops" or new installations. There are other cost reasons for reduced connection fees to "hot drops". If a hot drop is not resold quickly, labour costs are incurred for the disconnect. If the customer later wishes to enjoy cable service, labour costs are again incurred for the reconnect. During the lag time, the company has also not received the monthly service revenue. A common policy is to

prewire all new residential construction to effect cost savings. This cost decision has had a marketing impact. New customers are able to obtain quicker service and some, no doubt, are influenced by this. A very important marketing tool, the decision on installation price should always be considered the overall marketing strategy.

Impact On The Promotion Mix:

The promotion, or communications mix, is made up of publicity, sales promotions, direct selling and advertising. The importance of the communications mix is demonstrated clearly by Kotler:

> *"It involves the firm in answering an extremely difficult question. What does it want to be? Whether or not the firm answers this question, it will be something to the public and to its customers."*

Evidently, no firm can avoid this question. Lack of action is likely to create an image over which the company has little control. Because the subject of television has such prominence today, any industry associated with it is automatically thrown into the public eye. The cable industry in general, has not sufficiently courted public opinion. This lack of action has led to a poor public image. Many people still believe that the industry has a license to print money. Because the public has the power, through the CRTC, to affect the cable TV industry, good public relations are, and will continue to be, vitally important to the industry.

Publicity:

Publicity is of value in the following respects:

1) more credibility is attached to a newspaper story than to advertisements;
2) news reaches people who may avoid advertising;
3) news has more potential for dramatization of the company.

Cable television has many possibilities to develop good public relations through its visible nature. One publicity tool that is under-utilized in most companies is the community channel. The guiding principle behind the community channel is to encourage a complete range of Canadian talent, from technician to performer, by providing opportunity for exposure at the community level. Whenever a local person appears on TV, he, and probably his friends and relatives will want to watch, which leads to good "word of mouth" publicity. More extensive publicity can arise through the televising of local events which commercial broadcasters cannot accommodate. An example is the positive news coverage given Edmonton cable TV companies for their continuous live televising of the 1977 Canada Games for the Physically Disabled.

Sales Promotion:

Sales promotion has been defined as "the catchall for various promo tools that are not formally classifiable as advertising, personal selling or publicity." This could be anything from special deals such as those dealt with earlier in pricing decisions, to the offering of a free trip to the Grey Cup as was done by one Winnipeg company. Such promotions are generally used to stimulate growth in young cable companies. Of the cities surveyed, only Hamilton and Montreal still use sales promotions. Low penetration figures in Montreal explain why this marketing tool is still in use. The cost of promotions is no longer justified in cities whose penetration rates are close to 80%. Winnipeg used to rely heavily on promotional programming, but has withdrawn them completely.

Advertising:

Advertising is the backbone of marketing in North America. It can be a persuasive, dramatic form of communication with a large number of people. Unfortunately, it is also quite impersonal and its effects are hard to measure.

There are three basic advertising decisions to make: when to advertise, where to advertise, and how to advertise. The timing for advertising must take into account seasonal changes in demand.

It can follow or oppose the seasonal pattern, or it can be constant throughout the year. The choice depends on advertising's carry-over effect and its ability to change seasonal demand. A carry-over effect would imply that the advertising should peak before the peak in sales; if there is an effect on the seasonal pattern, then higher spending in slower periods could be effective. In Winnipeg, advertising was planned to coincide with the Autumn peak in sales, whereas in Ottawa, advertising is relatively constant throughout the year.

Where a company advertises is determined by the exposure value of that media. Exposure value is based on the cost per thousand persons reached. Cable companies are interested in the cost per thousand potential subscribers reached. For example, advertising dollars are better spent in local community papers than in city dailies that also reach outside the cable company's market. Incredibly, television is not a popular advertising tool for cable TV. This is due to its expense and the understandable reluctance of some television broadcasters to allow someone they perceive to be a competitor to advertise on their stations. Other media chosen for advertising include billboards, flyers and radio. Direct-mail advertising appears to be the most cost-effective.

How to advertise relates to the message that a company wishes to communicate. Most of the companies surveyed wished to gain new subscribers through their advertising.

However, some companies believed that the purpose of advertising was to keep their current subscribers satisfied. A relatively unexplored possibility is the use of advertising to create a better public image for the cable TV industry.

Only six of the 20 companies surveyed advertised extensively. Only one of these companies used a professional advertising firm. Five of the six companies were distant enough to require microwave transmission of U.S. TV signals and therefore, had exclusive channels to offer. The non-advertising companies were all close enough to the U.S. border that Southern TV signals could be picked up via domestic antenna (i.e. without cable).

PERSONAL SELLING

Personal selling has the advantage of direct communication in a situation where both salesperson and customer can interact. The salesperson is able to answer questions and tailor his sales pitch towards the individual. The customer is forced to respond, whether positively or negatively. Selling in the cable business requires a creative sales effort. The salesperson works long, irregular hours and must knock on many doors to get results.

There are three basic sales decisions a cable company must make: size of the salesforce, design, and compensation. New sales possibilities can be directly related to the number of unsold households in a cable company's territory. The survey found that salesmen ratios varied from 1:1600 to 1:3800 unsold potential subscribers, excluding Montreal. From an analysis of the potential market, a cable company can determine the most productive size for its salesforce.

Salesforces can be structured around territories or products. Since cable TV is presently basically one product, an individual territory concept for sales design was most popular. However, one Montreal company used its complete salesforce to blanket new areas.

In Toronto, one company used a combined product and territory structure, with one salesforce specifically for converter sales and the other for regular cable service. As technology increases cable product possibilities, we could see more salesforces organized on product lines.

Salesmen compensation packages can range from full salary and benefits to straight commission. Cable TV salespeople have no function in the company other than to make sales. Therefore, payment on a straight commission basis will motivate them to do the best for themselves and hence the company. All salespeople employed by the cable companies surveyed were either on straight commission or on a small salary plus bonus. With high penetrations, cable companies are using fewer salesmen and tying their bonuses to a net gain rather than total sales.

CONCLUSIONS

The most difficult market for cable television is one in which there are few exclusive cable channels. Cities like Toronto, Vancouver and Victoria face this type of competition, yet have high saturation rates. The cable companies success in those areas can be attributed to their heavy reliance on direct salesforces. Sales-people are believed necessary just to maintain the subscriber base. They follow up on all disconnects, catching illegal subscribers, as well as, capturing all possible sales from new occupants.

However, at average commissions of $10-$15 per sale, sales-forces can be very expensive. The question is then, "Is accomplishing 85% penetration more profitable than re-maining at 80% penetration"? The answer would depend on the cost of gaining that extra 5% penetration. If move rates are high and commissions are paid on all sales then the incremental revenues may not outweigh the incremental costs. If, however, a salesforce <u>is</u> necessary to maintain a subscriber base, then their cost would have to be looked at as a fixed cost of doing business.

Some markets were successfully penetrated through heavier mix of promotions and advertising, rather than commissioned salespeople. Companies employing these strategies were generally in areas where cable was the only way to receive American signals. Obviously the type of market varies considerably among cable systems throughout Canada. Any cost-benefit analysis of the various strategies and their overall effectiveness would have to control for the different market situations, requiring, therefore, each system to do their own analysis.

Cable systems have been very inventive in their past approaches to marketing. As the market for cable continues to change, the companies must devise new methods within their respective market areas to ensure that the incremental revenue from each increase in net gain is more than the incremental cost of selling, installing and servicing that increase.

SECTION III

# MULTIPLE REPLAY COMMUNITY PROGRAMMING

## TRIED AND PROVEN

MAY ,1978

by

W.W. LEE, Manager
COMMUNITY PROGRAMMING
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET W. W. (BILL) LEE . . .

Born, raised and schooled in Turner Valley, Alberta, Bill Lee joined CFRN-TV in June 1960 where he worked for a period of twelve years. He began as a "telecine operator" and worked through the positions of "audio operator", "switcher", "switcher/director", finally ending as "Producer/Director".

Bill joined QCTV in August 1972 as "Community Program Manager", a position he held until February 1975 when he joined Television station CITL-TV in Lloydminster, Alberta as "Operations Manager".

In 1977, Bill rejoined QCTV in an expanded role as "Manager of Programming, Advertising and Public Relations". Bill Lee is a good man to know . . . he is a credit to QCTV as his work and paper will show.

34

One year ago, QCTV undertook a large-scale subscriber survey entitled "Making Community Programming Pay", in which nearly 30,000 telephone calls were placed to subscribers' homes over a two week period to establish the acceptance, or rejection, of community programming as produced by QCTV in Edmonton.

*QCTV'S STAFF OPERATOR'S PLACE NEARLY 30,000 TELEPHONE CALLS TO SUBSCRIBER HOMES.*

Besides establishing the viewing audience, the 1977 survey made the following observations, bused on the public response:

1. *The viewing public seemed to be "insensitive" to the differences between "live" and "replay" community programming, when the replay quality is technically good; and,*

2. *The viewing public demonstrates great "fluidity" (dial switching) as people pick and choose their favorite programming every half hour; and,*

3. *Some of QCTV's best live productions had zero tuned-audience when the program was originated, but picked up six-percent tuned-audience on replay at a time when other channels did not provide a more attractive viewing choice; and,*

4. *Of all of the factors detrimental to public acceptance of community programming, the greatest is the "siphoning" effect caused by the high-appeal programming of commercial broadcasters.*

It was on the basis of the foregoing observations, the 1977 paper proposed the solution of "MULTIPLE REPLAYS" as the basis upon which community programming could attract larger audiences and be made more "cost-effective" in terms of justifying the expense of community programming to the subscribers who provide all of the funding for the channel. But there was no evidence to support the proposition that the benefits suggested would, in fact, be realized.

*"MULTIPLE REPLAYS" - CAN THEY COST-JUSTIFY COMMUNITY PROGRAMMING?*

1978 SURVEY

In March 1978 (exactly one year later) another equally large telephone survey was undertaken following introduction of the "multiple replay" method of providing community programming to QCTV's subscribers, to prove, or disprove, the hypothesis drawn in the previous year.

SIZE & SCOPE OF SURVEY

i) Telephone calls were placed to 29,115 QCTV subscriber households (out of an approximate total of 60,000 subscribers) on a random basis;

ii) The survey began at 9:00 A.M. on Wednesday March 1, 1978 and concluded on March 7th at 11:00 P.M. (Wednesday through the following Tuesday, including the entire week-end);

iii) The 1978 survey was expanded to include the hours of 9:00 AM to 11:00 PM daily, over the seven day period, since during the previous year the survey was limited to the hours of 4:00 PM to 11:00 PM daily and there was evidence to indicate that community programming audiences could be larger during non-"prime-time" hours;

iv) Calls to subscribers began "five minutes after the beginning of any half hour" and ended "five minutes before the end of any half hour", in order to allow subscribers to "settle-in" following the normal switching time between programs and during commercial breaks; and,

v) Subscribers were quickly asked two questions:

   a) are you watching television? and (if they were),

   b) what channel are you watching?

Three interesting results emerged from the procedure:

   a) We established how many households "were not home"; and

   b) We established "how many households were home, but were not watching television"; and,

   c) Of those "home and watching", what channel they were tuned to (which provides the tuned audience result for all TV services you are offering on cable).

While it was the latter point we wished to pursue, we should not dismiss the fact that there are more people not watching television, than there are people watching television, at any given time. It has not been the scope of this survey to investigate what other competing activities people were occupied with during the time when they were "home and NOT watching television" (Which accounts for 31% of the people) and what competing activities there are outside the home which occupy the time of an additional 40% of the people (leaving only 30% "home and watching TV), but these two factors deserve much more attention and study.

SURVEY RESULTS

Question No. 1:

How many people are at home, how many are not at home?

HOME: 60.8% NOT HOME: 39.2%

Question No. 2:

How many at home are watching television, how many are not watching television?

WATCHING TV: 30.05% NOT WATCHING TV: 30.95%

Note: Bar graph on following page shows detail (Figure 1.)

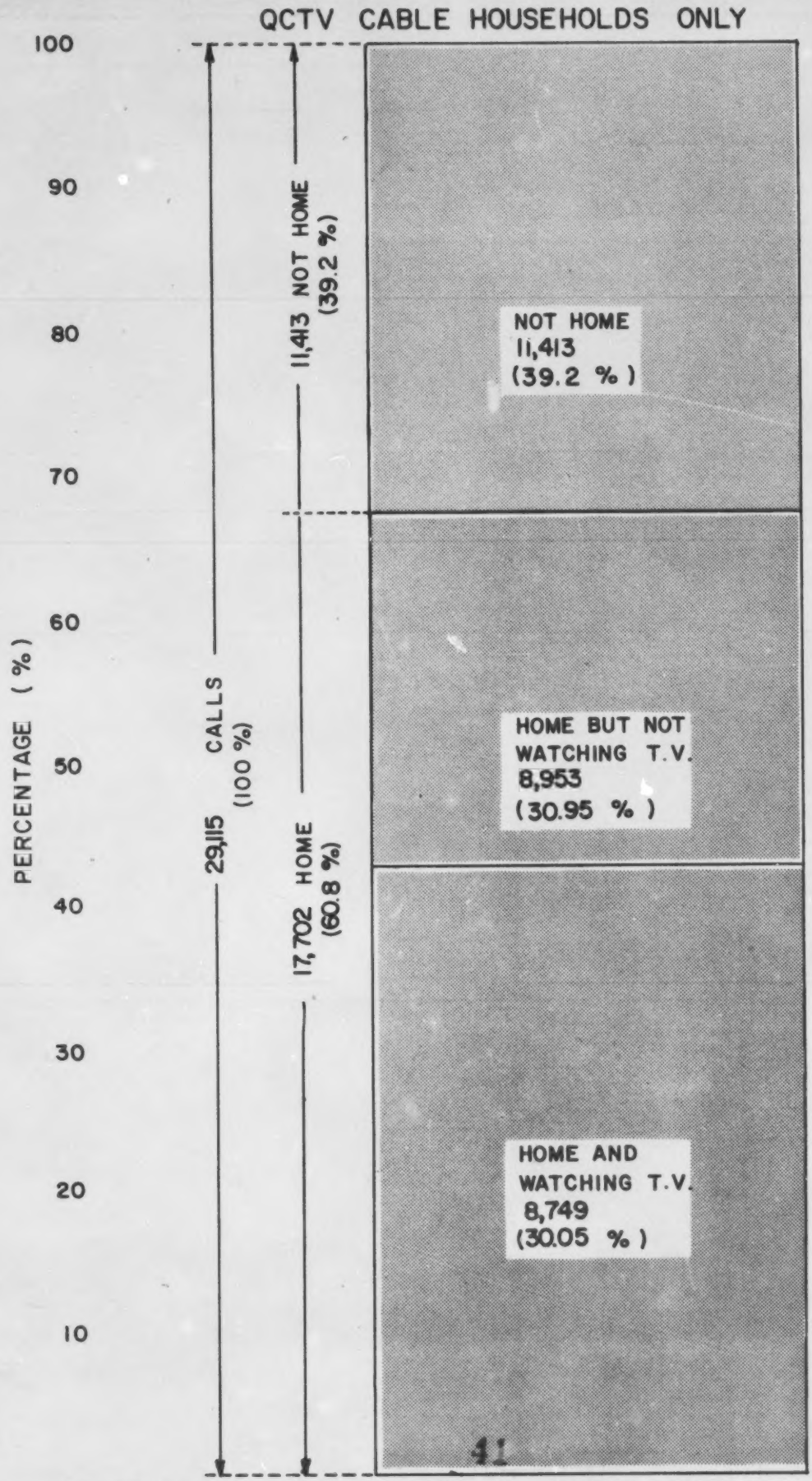



FIGURE 1. SEVEN DAY T.V. ATTENDANCE AVERAGE

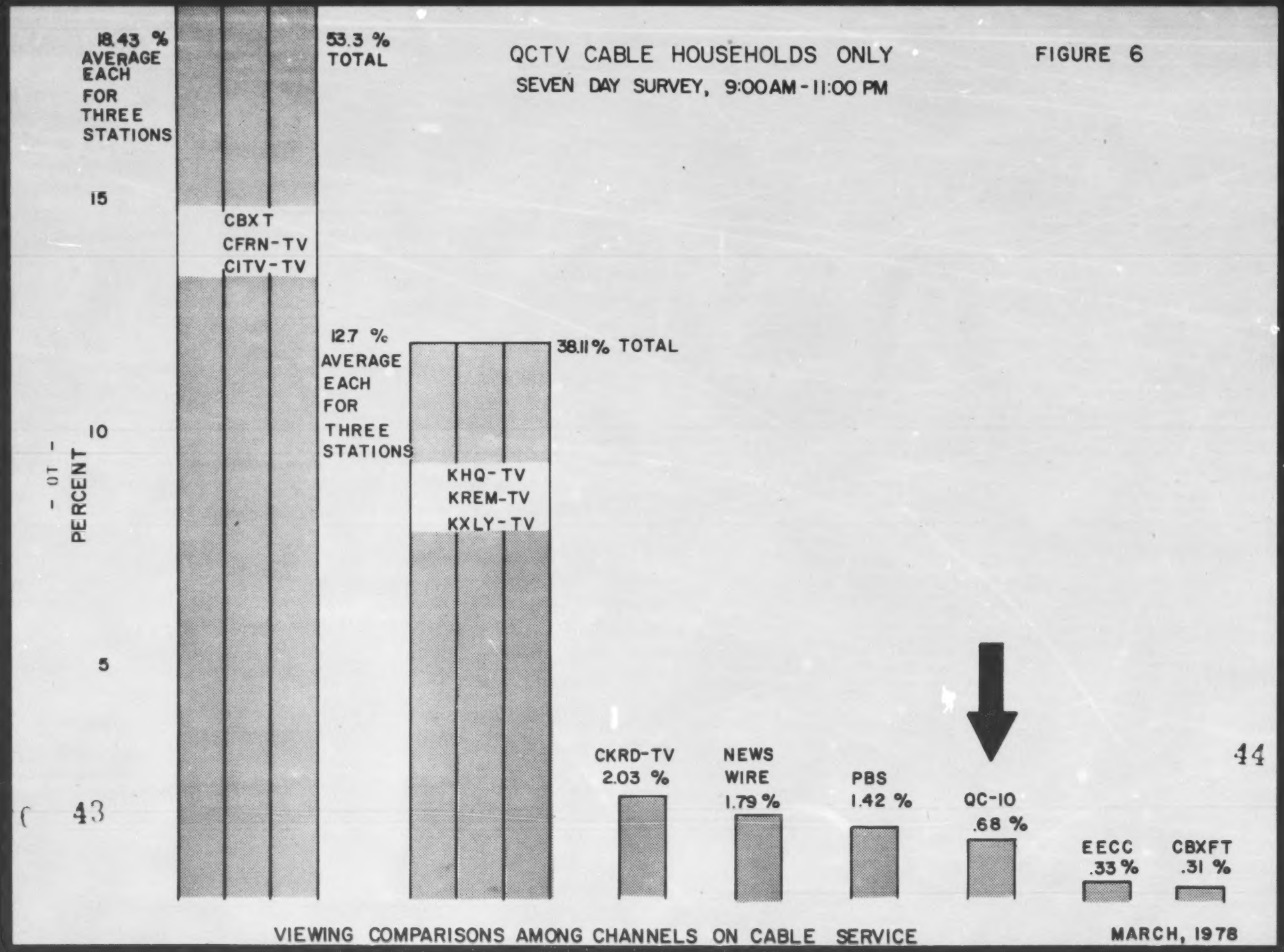
Question No. 3:

Of the people "home and watching TV" what are the hours-tuned percentages (popularity) of the various channels carried by cable?

Measurement

| | | |
|---|---|---|
| a) | Viewing to all Canadian stations in QCTV Cable households: | 60.44% |
| b) | Viewing to three commercial Canadian (local) TV stations, CFRN, CITV, CBXT): | 55.30% |
| c) | Viewing to all incoming U.S. channels (KXLY, KREM, KHQ, KSPS): | 39.53% |
| d) | Viewing to three U.S. Commercial channels only: | 38.11% |
| e) | Aggregate viewing to all other QCTV cable channels (CKRD, QC-5, QC-10, CBXFT, EECC): | 6.56% |

Note: Bar graph on the following page shows the measurement detail. (Figure 6)


QCTV CABLE HOUSEHOLDS ONLY
SEVEN DAY SURVEY, 9:00AM - 11:00 PM
FIGURE 6
18.43 % AVERAGE EACH FOR THREE STATIONS
53.3 % TOTAL
CBXT
CFRN-TV
CITV-TV
12.7 % AVERAGE EACH FOR THREE STATIONS
38.11% TOTAL
KHQ-TV
KREM-TV
KXLY-TV
CKRD-TV 2.03 %
NEWS WIRE 1.79 %
PBS 1.42 %
QC-10 .68 %
EECC .33 %
CBXFT .31 %
15
10
5
- 01 -
PERCENT
VIEWING COMPARISONS AMONG CHANNELS ON CABLE SERVICE
MARCH, 1978

Question No. 4:

What is the average popularity of QCTV's community programming channel during every half-hour (everyday) during the entire seven-day survey period?

Measurement

| WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY | MONDAY | TUESDAY |
|---|---|---|---|---|---|---|
| March 1 | March 2 | March 3 | March 4 | March 5 | March 6 | March 7 |
| .86% | .54% | .97% | .51% | .65% | .82% | .42% |

WEEKLY AVERAGE: .68%/half hour/day/week.

Question No. 5:

What maximum (aggregate) tuned-audience can be established for any given program, if it is placed into a "multiple replay" mode and played randomly covering different hours every day, (9:00 AM to 11:00 PM) over a seven day (one week) time period?

Measurement

| PROGRAM | NUMBER OF PLAYS | AGGREGATE TUNED-AUDIENCE % |
|---|---|---|
| Kontakt (Ukrainian) | 6 | 2.17 |
| Taste of Alberta (Cooking) | 11 | 9.91 |
| Goaltending (Sports) | 10 | 4.83 |
| Focus (Religious) | 10 | 5.85 |
| Travels with Robin | 9 | 27.00 |
| Junior Hockey (Sports) | 3 | 1.59 |
| Salt & Pepper (Teen request) | 1 | 3.00 |
| Antiques Review (Antiques) | 11 | 1.40 |
| Hands Around Town (Deaf) | 2 | 1.49 |
| Shorts & Briefs (News, Comm.) | 8 | 5.77 |
| On the Arts (Arts) | 9 | 13.16 |
| Sign-on (Deaf) | 6 | 2.86 |
| Inside Edmonton (Topical) | 5 | 0.00 |
| Teachers Convention (Live) | 1 | 0.78 |
| NAIT News (News, P.A.) | 1 | 1.30 |
| Gaby Haas (Ethnic Request) | 1 | 1.30 |
| Sailing Newfoundland (NFB Film) | 2 | 2.56 |
| Manitoba (NFB Film) | 3 | 1.63 |
| Rideau (NFB Film) | 1 | 0.00 |
| Signed News (Local News) | 1 | 1.10 |
| Community News (Local) | 1 | 0.43 |
| It's Our Move (Religious) | 1 | 0.00 |

Measurement (Cont'd):

a) Measured effect of one to five replays:

13 programs were given between one and five replays each, producing an aggregate tuned-audience of 15.18%,

- or an average of -

1.17% tuned audience per program replayed.

b) Measured effect of six to twelve replays:

9 programs were replayed between six and twelve times each, producing an aggregate tuned-audience of 72.95%

- or an average of -

8.1% tuned-audience per program replayed.

CONCLUSION:

It is clear that QCTV's 1977 model which proposed a minimum of six replays produces the best tuned-audience results. A tuned-audience average of 8% per "replayed" program is considered by QCTV to have a satisfactory audience impact and can be "cost-justified". (See Figures 17 & 18 attached)

COST JUSTIFYING
COMMUNITY PROGRAMMING
THROUGH MULTIPLE REPLAYS

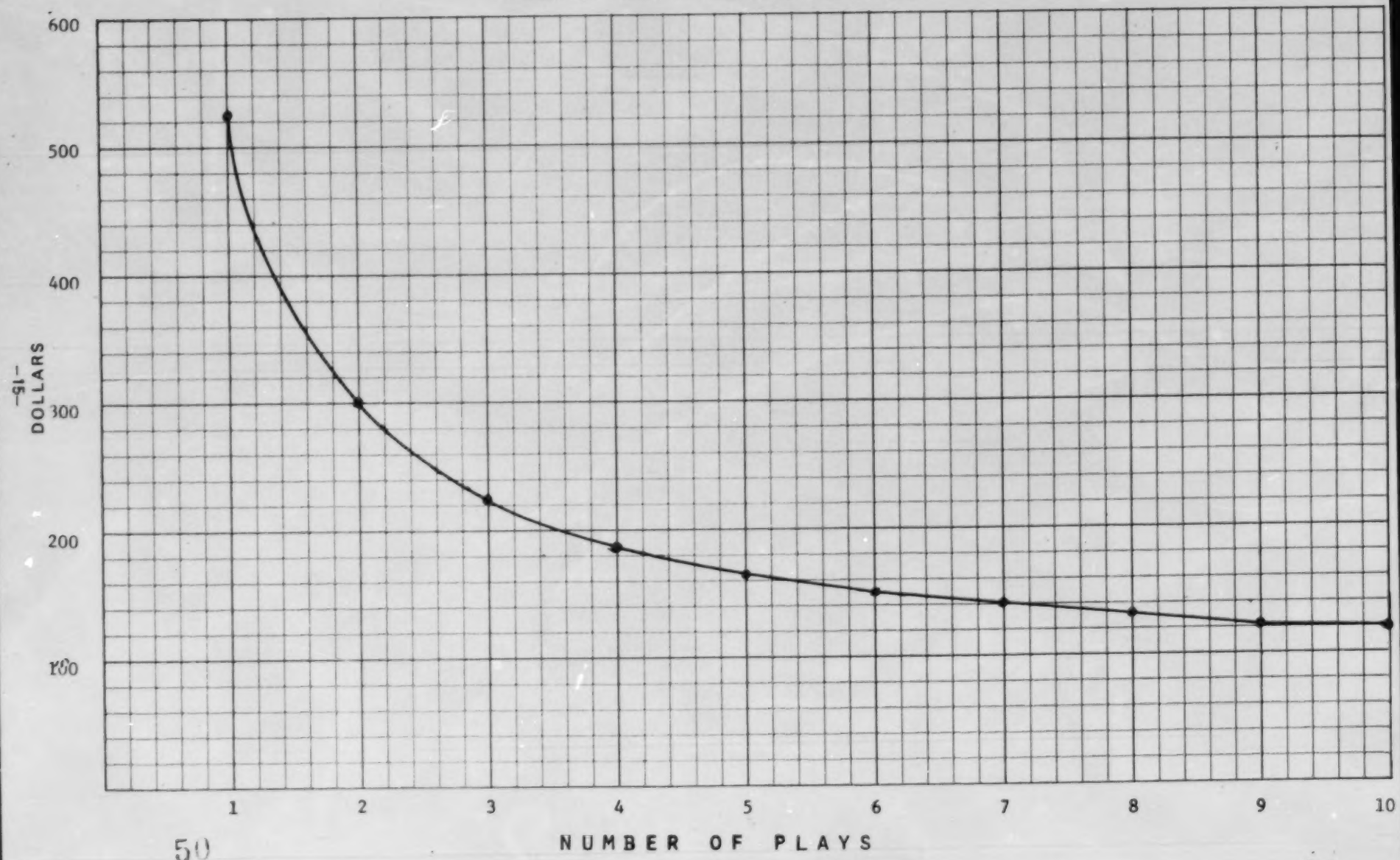
FIGURE 17

| Model based on 50,000 subscribers | Cost Per Hour | REPLAYS | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Production Cost | $450 | $525 | $600 | $675 | $750 | $825 | $900 | $975 | $1,050 |
| Replay Costs | $ 75 | $ 75 | $150 | $225 | $300 | $375 | $450 | $525 | $600 |
| Audience Pickup | 1.5% X 40.0% X 50,000 | .6% | 1.2% | 1.8% | 2.4% | 3.0% | 3.6% | 4.2% | 4.8% |
| Audience Size | In Hseholds | 300 | 600 | 900 | 1,200 | 1,500 | 1,800 | 2,100 | 2,400 |
| Contribution By Subscribers @ 50¢/sub/mo | In Dollars | $150 | $300 | $450 | $600 | $750 | $900 | $1,050 | $1,200 |

COST PER PLAY

FIGURE 18

(MULTIPLE PLAYS OF ORIGINAL PRODUCTION)



RANKING OF SHOWS

Ranking the "TOP-TEN" shows, in terms of tuned-audience, for the week under survey, the results were as follows:

| | PROGRAM | AGGREGATE TUNED-AUDIENCE % |
|---|---|---|
| 1. | Travels with Robin (Travel) | 27.00 |
| 2. | On the Arts (Arts) | 13.16 |
| 3. | Taste of Alberta (Home-maker) | 9.91 |
| 4. | Focus (Religious) | 5.85 |
| 5. | Shorts & Briefs (catch-all) | 5.77 |
| 6. | Goaltending (Sports) | 4.83 |
| 7. | Salt & Pepper (Teen Request) | 3.00 |
| 8. | Sign-on (Deaf) | 2.86 |
| 9. | Sailing (NFB Film) | 2.56 |
| 10. | KONTACT (Ukrainain) | 2.17 |

CONCLUSIONS (Multiple Replay)

1. There is now hard evidence to indicate that through "multiple replays" community programs can draw very substantial audiences; and,

2. QCTV made the prediction in 1977 that audiences of from "5% to 10%" could be possible through "multiple replays". The measured results in 1978 indicate that 5% to 10% can be average expectations but, in fact, audiences as large as 27% can be achieved in specific cases through "selective" multiple replays; and,

3. There is further need to study the scheduling of community programming in a manner which will accomodate the preferences of "selective audiences" to view programming at times convenient to them. For example, "Travels with Robin" received its largest viewing audience (16.6% on one play) on a Sunday morning when most other channels were offering programs of a religious nature.

4. The most important result of this survey is that a "cost-benefit" method has now been developed to reconcile subscriber usage of community programming with the costs associated to produce that programming.

SECTION IV

QCTV FILM PRODUCTIONS

SCULPTOR IN PARADISE

May, 1978

by

Wendy Brunelle
Director of Film Productions
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET WENDY BRUNELLE

How does a national oil company librarian end up on a private island in the Bahamas directing a film?

*"Well it was a rather circuitous route"*, Wendy admitted. *"As a teenager, I felt I had a mission. I loved books and I loved people and I wanted to bring them together. So I decided to become a librarian. But while I was getting my Masters in Library Science at Univeristy of Toronto, I found the research possibilities of librarianship fascinating, so I decided to work in a special, rather than a public, library. The head office library of Imperial Oil Ltd. hired me, and*

*within two years I was Chief Librarian there. The work had been so challenging and the library so well-funded that when I moved out to Edmonton, for family reasons, no job in the library field was really appealing."*

It was time for a career change. Wendy remembered the enjoyment she had working on University Radio in her undergraduate days and took that direction. She began working at QCTV as host-producer of a wide variety of shows: Understanding Canadians; Basics of Beauty; What's It All About; and closest to her interests, On The Arts, an interview show with artists, authors, dancers and singers.

When sculptor Randolph Johnston was chosen as a topic for the film, QCTV decided that Wendy's background dove-tailed with their needs for a writer-director. Thus the librarian on the island directing her first film - her first film but not her last.

# "Sculptor in Paradise"

A QCTV Ltd.
Film Production

On November 25, 1975, the CRTC published a policy statement which included recommendations for the cable television industry in Canada.

Two of the recommendations were the instigators for QCTV's decision to produce a film. These CRTC recommendations were to:

a) make a contribution to the quality and diversity of the Canadian broadcasting and program production industries;

b) assume an increasing responsibility to contribute to the strength of the total broadcasting system.

With these recommendations in mind, the President of QCTV, Mr. Ed Polanski, decided to back a Canadian-made film. The film would be made available to broadcasters and cable companies as well as educational institutions and community groups free of charge.

Quietly, a search for an appropriate film topic began. Curt Clausen, an Edmonton cinematographer had shot footage of a Canadian-born sculptor living in the Bahamas and Mr. Polanski was intrigued. On the basis of the footage and the story of sculptor Randolph Wardell Johnston, QCTV decided to go ahead with this film and proceeded to hire a writer-director.

Their choice was Wendy Brunelle. For two years prior to the film's inception, Wendy Brunelle had been producing and hosting programs for QCTV on a part-time and then a free-lance basis. "On The Arts" was one of the weekly shows for which Brunelle was responsible. With her background and interest in the arts, she wrote the script for "Sculptor In Paradise", a documentary based on the life of Randolph Johnston.

Here was a man, who, at age 13, knew he wanted to create and set about very methodically learning the skills that were needed. His sculptural ability grew and developed, but the world around him was not a satisfying place. In 1950, with a wife and three children, he decided to find a place of peace, a place where war and materialism were not a part of the fibre of the people. A barren and deserted island in the Bahamas was his choice and he and his family worked with ingenuity and perseverance to make it the paradise it is today.

BECAUSE THIS PRODUCTION WAS A FIRST FOR QCTV, THE PREMIER PERFORMANCE WAS A GALA AFFAIR

You're Invited to
a Champagne Party

*Please Join Us*

And help christen QCTV's first film production
Thursday, December 15, 1977
at 5:00 p.m. (following the adjournment of
the CRTC Hearing)
In The Salon Edmonton
at The Hotel Macdonald

**In an effort to contribute in a significant and meaningful way to Canadian Talent and the Canadian Production Industry, QCTV Ltd. has developed and produced the film:**

## "Sculptor in Paradise"

*Canadian-born sculptor, Randolph Wardell Johnston dreamed of finding his own tropical island on which he might bring up his children and create his sculptures in peaceful, beautiful surroundings, undisturbed by the high-pressure battles of modern life and uncorrupted by its materialism. But unlike many armchair travellers, Randolph Johnston made his dream come true.*

*The story of Randolph Johnston, why he went to his island, how he built it into a tropical paradise, and how he uses the lost-wax process to create his bronze sculptures is a study of independence, self-reliance and determination.*

## "Sculptor in Paradise"

**A 27:00 Minute Film**
**Produced by QCTV Ltd.**
**Written and Directed by Wendy Brunelle**
**Cinematography — Curt Clausen**
**Edited by Harv Spak**
**Music by Mo Marshall**

## "Sculptor in Paradise"

**is available for play by TV Stations, Cable TV Systems, Libraries, Schools, Art Galleries . . .**
**Free of Charge**

**For Booking Information Write:**

## "Sculptor in Paradise"

**c/o QCTV Ltd.**
**10538 - 114 Street**
**Edmonton, Alberta**
**T5H 3J7**

**Please indicate Playdate(s) Preferred.**

60

EDMONTON'S ONLY, (AT THAT TIME) DAILY NEWSPAPER REVIEWED THE EVENT



# Television and Radio

*By Jim Waters*

Sculptor In Paradise contained a few blemishes, but the timing of its release by QCTV was impeccable.

An hour after listening to the cable company's impressive case for a licence renewal, Canadian Radio-television and Telecommunications Commission members sipped champagne and met the people who produced the half-hour film for QCTV boss Ed Polanski.

One commissioner, community-programming watchdog Rosalie Gower of Vernon, even stayed to view Sculptor In Paradise on a movie screen at roughly the same time as cable subscribers watched throughout Edmonton.

Ed Polanski

For the $35,000 the film cost — plus champagne and hors d'oeuvres — Polanski pocketed the first chunk of goodwill. More will come with free bookings by schools, libraries and other broadcasters and with the CRTC's comments on the innovative project at upcoming hearings.

"Think for a moment," Polanski told the commission, "what impact there would be on the total Canadian production and broadcasting scene if every major cable company and TV broadcaster produced only one such film each year.

"We would have for circulation and free use among all TV stations, cable companies and public institutions, some 300 to 400 new Canadian content titles each year."

The idea is definitely commendable. Leave the TV stations alone a moment, and just consider cable companies in larger cities. Most have the equipment and financial resources, so what's needed is the impetus to produce more than talk shows and sewing classes.

QCTV's film, written and directed by arts expert Wendy Brunelle, traces the life of Alberta-raised sculptor Randolph Wardell Johnston rather disjointedly. The camera work is rough in spots and no one apparently noticed the subject's name misspelled in the credits. Aside from its sculptural insight and rich tropical scenery though, the film deserves merit as the first such work by a Canadian cable company — let alone the first by Brunelle.

At the hearing, CRTC members left the impression that QCTV's performance was one bright spot on an agenda rife with licencees who fell short in every category except making money.

Crisp cable reception, community coverage and brisk customer service are definite pluses. With a finished film as icing on Polanski's cake, he certainly has enhanced his bids for cable TV rights in 26 smaller communities which the CRTC will consider next spring.

C1

Having produced the film, QCTV felt there was a need to create broader awareness of "Sculptor In Paradise" so that it might be better utilized by Canadians.

The film's writer-director was given the task of promotion.

A press kit was created and sent out to broadcasters and cable companies across the country.

# "Sculptor in Paradise"

A QCTV Ltd.
Film Production

63

*PREFACE to*

ARTIST ON HIS ISLAND: A STUDY IN SELF-RELIANCE

*by RANDOLPH JOHNSTON*

A few years ago my wife and I were bareboat chartering along the Abaco chain of islands in the Bahamas, and we heard several accounts of a sculptor and his family who had created an unusual artistic life-style at Little Harbour, towards the southern end of this chain of islands. We decided to investigate and set sail for Little Harbour from Hopetown the following day.

Upon entering the harbour, we discovered a complex of four buildings that were the home and workshops of Randolph Johnston and his family. We remained in the harbor for two days, and while talking to the family and watching them work, the story gradually emerged of their search for an island in the early 1950s, and their struggles to carve a home and a sculptor's workshop out of almost nothing but sand and palm.

The story of Randolph Johnston and the creation of this island complex for artistic endeavor, under difficult conditions that would have defeated most other men, is a story worth telling. Here is a man of only modest means who succeeded in doing what many people dream of and talk about, but never accomplish.

The book is a study of independence, self-reliance, and determination. We hope that Randolph Johnston's creed of "feel intensely, imagine vividly, and control precisely", as practiced in the development of his own successful and creative art and life-style, will encourage the young people of today to build their own lives in a fruitful way.

*Robert Noyes*

*NOYES PRESS*

Mill Road at GRAND Ave.

Park Ridge, New Jersey

*1975*

What makes Randolph Wardell Johnston film-worthy?

HOW MANY MEN OF PRINCIPLE, INDIVIDUALITY AND SINGLE-MINDED DETERMINATION ARE THERE IN THE WORLD? RANDOLPH WARDELL JOHNSTON IS ONE.

Born in Toronto in 1904, he knew by the time he was in his early teens that he wanted to sculpt. Single-minded, determined, Randolph Wardell Johnston studied art. One step further, he studied anatomy at University of Toronto Medical School. His goal: perfection of his craft.

A man of principle, he lived the same philosophy he applied to his craft. He refused to create what he termed 'junk art'. He turned his back on the unselective consumer society. He rejected the world that believed in war. With his wife and three sons, he set off in search of his own utopia.

He found an island: barren, uninhabited, isolated. With single-minded determination, the hands that created sculpture, now created a tropical paradise. Today he enjoys the product of his solitary, back-breaking labour - all the modern conveniences, even a foundry which casts four-ton bronze sculptures.

Meet the man who graces this utopia

Meet Randolph Wardell Johnston

Meet "Sculptor In Paradise"

volent Fund Bd; served in Candn. Mil., 1930-39 Lieut., 48th Highlanders; Anglican. Clubs: Toronto Hunt, Toronto Golf, University, York. Homes: 74 Chestnut Park Rd., Toronto, Ont. and "Brackmont" N. Yonge St., Aurora, Ont. Office: 24th Floor, Commerce Court West, Toronto, Ont.

**JOHNSTON, His Excellency Sir John Baines,** K.C.M.G., K.C.V.O., diplomat; b. Maryport, Eng. 13 May 1918, s. Rev. Andrew Smith and Nora Agnes (Baines); J., e. Banbury Grammar Sch., Eng.; Queen's Coll., Oxford (Eglesfield Scholar) 1937; m. Elizabeth Mary, d. J. F. Crace, 17 May 1969; one s. BRITISH HIGH COMMISSIONER IN CANADA since June 1974; joined Brit. Colonial Office, London 1947; Asst. Secy., W. African Council, Accra 1950-51; Princ. Private Secy. to Secy. State for Colonies 1953; Head, Far E. Dept., Colonial Office 1956; trans. to Commonwealth Relations Office 1957; Depy. High Commr., S. Africa 1959; Brit. High Commr., Sierra Leone 1961; Rhodesia & Nyasaland 1963; S. Rhodesia 1964; Asst. then Depy. Under Secy. State Foreign Commonwealth Office 1965; Brit. High Commr., Malaysia 1971; served in 2nd World War, Adj. 1st Bn. Gordon Highlanders 1944; DAQMG 30 Corps, Dist. 1945; Club: Oxford and Cambridge (London, Eng.). Address: Earnscliffe, Sussex Dr., Ottawa, Ont.

**JOHNSTON, John George,** public relations counsel, writer; b. Hillburgh, Ont., 1 Mar. 1895, s. Edward William and Agnes Alice (Oliphant); J., e. Pub. and High Schs., Fort Erie, Ont.; m. Helen Bell, d. of James B. Smith, 21 May 1936; children: Jeremy Randal Laurence; PROP., J. G. JOHNSTON ASSOCIATES, since 1964 (Writers and Pub. Rel. Counsel); Editorial Writer, Buffalo, N.Y. "Express", 1915-26; Financial Post", Toronto, 1926-31; with Johnston Everson & Charlesworth Ltd., Toronto, 1931-64, finally as Chrmn. of Bd., Owner, "The Printed Word", Toronto, since 1931; mem., Roy. Comn. on Publications, 1960-61; served in 1st World War with Candn. Tank Corps; mem., Candn. Author's Assn., Conservative, Anglican; Clubs: York, National, Toronto Men's Press, Writers'; Home: 67 Wychwood Park, Toronto, Ont.; Office: 315 Eglinton Ave. W., Toronto, Ont.

**JOHNSTON, Lawrence Hugh,** B.Com., F.C.A., manufacturer; b. Hamilton, Ont., 4 May 1918, s. Lawrence Bastedo and Aleda Pearl (Neil); J., e. Queen's Univ., B.Com. 1940; m. Mildred Kathleen, d. John C. Wright, 9 Apl. 1949; three children; PRESIDENT, DIR. AND CHIEF EXTVE. OFFR., CANADIAN CANNERS LTD., Pres., Aylmer Foods; Warehousing Ltd., Walmer Transport Co. Ltd., Boese Foods Ltd., Canners Machinery Ltd., Duncan Lithographing Co. Ltd., St. Williams Preservers Ltd., Pyramid Canners Ltd., Wagstaffe Ltd.; joined Price Waterhouse & Co., Toronto, 1940-51, trans. to Hamilton, Ont., 1951-58; served with R.C.N.V.R., 1941-45; Pres., Hamilton Chapter, Financial Extves. Inst., 1965-66; Chrmn., Hamilton & Dist. C.A.'s Assn., 1958-59; United Church; recreations: golf, curling, fishing; Clubs: Hamilton, Hamilton Golf & Country, Hamilton Thistle; Home: 311 Golf Links Rd., Ancaster, Ont.; Office: 44 Hughson St. S., Hamilton, Ont.



JOHNSTON, Randolph Wardell; sculptor; graphic artist; writer; b. Toronto, Ont. 23 Feb. 1904; s. Howard Addison and Gertrude (Wardell) J.; e. Central Tech. Sch. Toronto, Ont.; Univ. of Toronto; Ont. Coll. of Art, Toronto; Central Sch. of Arts & Crafts, London, Eng.; independent study in France, Italy, Mexico; m. Muriel Grace Norman (died 1927) 1926; one d., Mrs. A. F. Galarneaux; 2ndly, Margaret Kate, d. Wm. Broxton, DeLand, Fla., 19 June 1937; children; William Wardell, Paul Dennithorne, Jeremy Peter; taught at Central and Riverdale Tech. Schs, Toronto, Ont., 1927-31; Cummington Sch., Mass., (summers) 1931, 1932; Eaglebrook Sch., Bement Sch., and Deerfield Acad., Mass., 1933-40; Dir., Deerfield Studios, 1933-37; Asst. Prof., Smith Coll., 1940-50; Assoc. Prof. Univ. of Mass., 1950; Pres., Turnip Yard Bronze Co. Inc., Deerfield, Mass. 1947-49; Mgr., Chelsea Pottery Nassau, Bahamas, 1959-60; has exhibited at O.S.A. and R.C.A. shows, Toronto, Montreal, Nat. Gallery, Ottawa, Whitney Museum of Am. Art, N.Y., Metrop. Museum, N.Y., Penna Acad., Soc. of Ind. Artists, N.Y., Soc. of Audubon Artists, Tate Gallery, London, etc.; one-man shows, Toronto, Boston, Springfield (Mass.), New York, Cleveland, Providence (R.I.), etc.; Comnd. and purchased sculptures in several Candn. and Am. cities; Publications: "The Country Craft Book", 1937; "The Practice of Direct Casting", 1940; "The Direct Casting of Figures", 1941; "Escapists Notebook" in "The Rudder", 1956; "Mexican Indian Pottery" in "Leisure", "The Book of Country Crafts", 1965; "Artist on His Island" (with son Denny), 1975; Comns. incl.; Monument to Chief Mettawanpe, 1950; protrait bust Mrs. Julie Lauer-Leonardi, N.Y., 1960, "The Kiss" (life size terra cotta group); "Old Woman Who Never Dies" (bronze group), 1964; Crucifix (bronze & buttonwood), Cathedral St. Francis Xavier, Nassau, 1965; heroic size monumental bust of Sir George Roberts, 2 bronze casts, House of Assembly, Nassau and Sir George Roberts Mem. Park, Harbour Island; Merman and Mermaid capitals French Bldg., Nassau; Bronze groups: "World at War", "Death and Everyman",

JOHNSTON

"Nine Ages of Man", for California collection, 1969-74; "Springtime", "Birth of Aphrodite", "Razor's Edge", in limited editions for several private collectors; Bronze, "Undine", Atlanta, Ga. 1965; 20 bronze protrait busts and heads in New York, Chicago, Miami, Minneapolis, St. Louis, etc. 1965-75; Life size casuarina nude, "Lilith", Ashtabula, O. 1972; "Effort to Evolve" 1972; heroic size "Fisherman and Wife", Jumbey Village, Nassau, 1973; "Monument to Bahamian Woman", Nassau, 1975; Address: Marsh Harbour, Bahamas.

# Wendy Brunelle Productions Ltd.

8010 - 137 Street
Edmonton, Alberta
T5R 0C2

Name:

Wendy Brunelle

Background:

- writer-director of "Sculptor In Paradise"
- President-General Manager of Wendy Brunelle Productions Ltd.
- free-lance broadcaster for CBC and local stations

Areas of Programming Interest:

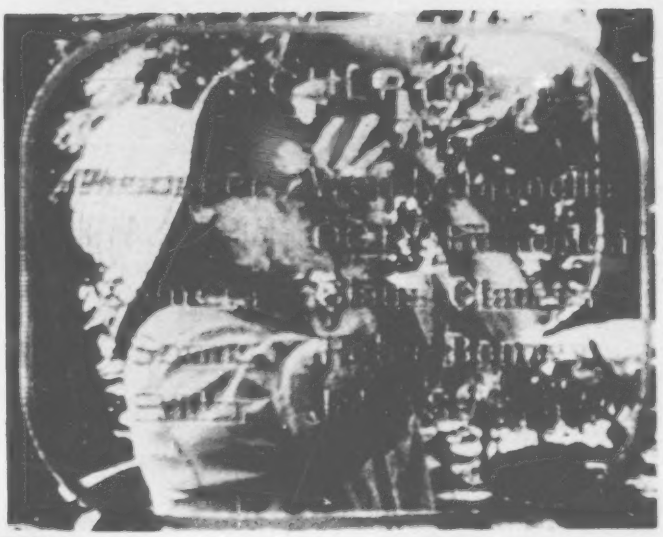
- the arts, including the visual arts, books and authors, theatre
- multiculturalism
- beauty culture
- psychic phenomenon

Educational and Employment Background:

- Master of Library Science (cum laude), University of Toronto
- Since 1975, worked as a free-lance host-producer for QCTV Ltd, Edmonton; CBC - Edmonton; Access Alberta
- employed as Chief Librarian, Imperial Oil (Head Office) Library
- employed at University of Ottawa as Lecturer-Librarian

*Wendy Brunelle set out on a brief promotional tour of Toronto & Ottawa.*

*CTV Network played "Sculptor in Paradise" on CTV's Prime Time, Easter Sunday, 1978.*



*Wendy's production has now been seen by several million Canadian viewers.*

69

*On her promotional tour Wendy Brunelle appeared on Canada AM.*

*"Sculptor in Paradise" interview with Wendy ran on "Canada AM" Good Friday, 1978*

*Broadcasters throughout Canada are making constant bookings . . . "Sculptor in Paradise" will be seen by several million Canadians and by people in other countries.*

**METRO MORNING**
**Every weekday from 6 to 9am with host David Schatzky**
**CBC Radio 740**

ON THE HIGHLY-RATED METRO-MORNING SHOW, A 6 - 9 AM CBC TORONTO RADIO PRODUCTION, THE INTERVIEW WAS INTERESTING ENOUGH TO BE RUN LOCALLY, AND THEN BE PUT ON PROGRAM EXCHANGE FOR USE OF CBC RADIO STATIONS ACROSS THE COUNTRY.

TORONTO STAR
FEBRUARY 17
1978

**Eye on Entertainment**
**By Sid Adilman**

**STILL AWASH IN THE '50s, Johnny Ray and The Four Aces play Hamilton Place on Valentine's Day . . . Set for the Charlottetown Festival's second stage this summer: The premiere of Eight To The Bar, a musical about [illegible] Toronto writers Steve Within [illegible] . . . The Minneapolis [illegible] theatre is giving a U.S. premiere to Michel Tremblay's Bonjour, La, Bonjour in August . . . Something for nothing: QCTV, an Edmonton cable system, has produced a $35,000 documentary, Sculpture In Paradise, about a Canadian artist who owns a Bahamian island and is offering it free of charge to TV stations or cable companies anywhere in Canada.**

OTTAWA CITIZEN
FEB. 25 1978

# Sculptor has lifestyle most of us dream about

By Bozica Costigliola
*Citizen staff writer*

Sculptor Randolph Johnston settled for the kind of lifestyle most of us only dream about.

He's lived on a paradise island in the Bahamas with his family since 1950, sculpting what and when he wants to.

Johnston's story intrigued Ed Polanski, president of QCTV, an Edmonton cable TV company, so he decided to make a film about it. A QCTV cameraman doing some underwater shooting in the Bahamas had met Canadian-born Johnston and relayed the artist's story when he returned.

In what seems like an unusual gesture of generosity, Polanski is offering the 27-minute *Sculptor in Paradise* to broadcasters, for free.

Wendy Brunelle, writer, director and drum-beater for the show, explained that Polanski's move was in response to a CRTC policy statement in 1975 that cable television companies should contribute to the quality and diversity of Canadian broadcasting.

"He decided the most honest way of doing it would be to put money up front ($35,000) and make a film. The idea was that if it worked and QCTV made a lot of money on it, it would take away the positive aspects of it."

But it wasn't totally idealistic, Brunelle indicated.

"I don't know what word you could use beyond 'brownie points'", she said, and added with a laugh this shouldn't be included in an article, in case her boss saw it.

## *First foray*

Brunelle said CTV has already agreed to use the show nationally.

She and a crew of three went down to Little Harbor Island in April last year and spent 10 days with the Johnstons.

It was Brunelle's first foray into film-making.

"I was intimidated by the whole thing at first. I sat down first of all and had to read books."

With her background as an arts interviewer, her idea was to concentrate mainly on Johnston's bronze sculptures.

"When I got down there I found he's a very philosophical man and that's what captured me. Whatever he's done in his life he's done by thinking hard."

When Johnston, now 74, his wife and three children arrived on the uninhabited island, they found two palm trees, brush, volcanic rock and a beautiful harbor.

They eventually turned that barren island into a home which now has a complex of four buildings—home and workshops—and includes running water and electricity, all put in by Johnston.

## *Away from junk*

"He wanted to get away from materialism," Brunelle says, "from junk art. He felt the world was bent on destruction. He had already seen two wars."

Johnston, who had taught art in the United States, had given it up before he left North America.

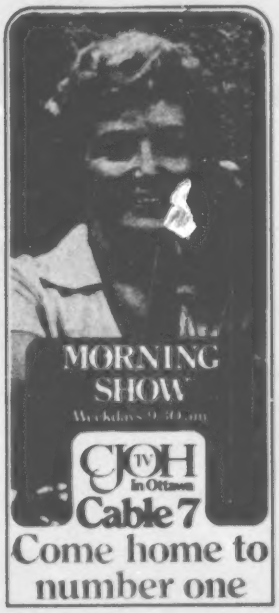
"He gave up art until he was 46. People had not bought a piece of his art that was not commissioned. The really creative things weren't purchased. So he decided he didn't want to be a part of it.

"I had a feeling people would easily relate to his work which is very realistic."

Johnston's sculptures are now bought by sailing tourists who discover his island. The Nassau government bought a four-ton sculpture of a Bahamian woman which now sits on the harbor.

WENDY ON CBC-FM - ARTS NATIONAL

WENDY ON CJOH - MORNING SHOW



WENDY ON CBC-AM, OTTAWA

# QCTV cable offers its first film

## CTV picks up a film producer's first production

QCTV Edmonton ("Quality Cable Television") and Wendy Brunelle have two causes for celebration. QC is offering the public its first film production, and the film it is offering is the first production by freelance broadcaster Brunelle.

Sculptor in Paradise was picked up by CTV for a spring showing in edited 10-minute form on its Sunday evening program, *Prime Time*. The full 27-minute film is being offered free of charge to broadcasters, cable companies, art galleries, educational institutions and community organizations. QCTV's president, E. J. Polanski, considers it "an experiment and one step forward in making good Canadian content a reality".

**E. J. Polanski**

Lionel Lumb, executive producer of Prime Time calls Brunelle's film "a sensitive portrait of a Canadian artist, nicely filmed and edited." Brunelle wrote and directed it, Curt Clausen was cinematographer and the music was composed by Mo Marshall.

The film tells of Canadian-born Randolph Wardell Johnston's dream of finding a tropical island on which to create his sculptures and bring up his three children. In the fifties he and his wife and family found their barren, uninhabited paradise in the Bahamas at Little Harbour, towards the isolated southern end of the Abaco chain of islands.

Born in Toronto in 1904, Johnston studied at the Ontario College of Art and took anatomy courses to help him perfect his craft. Studies at the Ontario College and at Central School of Arts and Crafts in London, England, were followed by independent work in France, Italy and Mexico. He was later a teacher and writer as well as an exhibitor at major galleries and the subject of many one-man shows.

When Broadcaster talked to her, writer-director Wendy Brunelle had just come from an interview for CTV's *Canada AM*. Still somewhat dazed by her success, she finds the promotional duties of her new career strange and somewhat uncomfortable.

Broadcasting and film are second careers for her. A librarian by training, she moved with her husband to Edmonton in 1975 and became a freelancer for QCTV Ltd., for CBC and Access Alberta. Now president-general manager of Wendy Brunelle Productions Ltd. she is interested in all the arts as well as multiculturalism, beauty culture and psychic phenomena.

The script for Sculptor in Paradise took Brunelle two months to write after her regular working hours. The film crew, including Clausen, sound man Peter Bentley and editor Harvey Spak spent ten days filming in the Bahamas and in August, 1977, brought back 10,000 feet of film which were edited over a period of seven weeks into the full-length 27-minute finished product.

The response to the first film has encouraged Polanski to produce a second film which Brunelle expects to begin shooting in April. As yet she does not know her subject, but it will be one that will celebrate "human qualities".

Of her first work, CTV's Lumb says, "the film gets the feel of what he's all about". It shows Johnston in peaceful surroundings away from the pressures of modern life and materialism. And it tells how he built his island into a tropical paradise and how he uses the lost-wax process to create his bronze sculptures.

**Wendy Brunelle**

QCTV hopes its film will encourage other cable companies and broadcasters to follow suit. "One film per year per major broadcaster equals 500 Canadian films. Who says good Canadian content is hard to find?"

There may be no formula for a successful film. But Lumb's comment on Sculptor in Paradise is worth noting: "With an interesting subject and a beautiful setting you're six lengths ahead."

**Randolph Wardell Johnston**

To give an idea of the use being made of "Sculptor In Paradise" the following are a sample of the letters received.

Of particular interest is the use of "Sculptor In Paradise" by the CTV network.

CTV Television Network Ltd
42 Charles Street East
Toronto, Canada M4Y 1T5
Telephone: (416) 928-6000
Telex: 06-22080

February 16, 1978

Ed Polanski
QC-TV
10538 - 114 Street
Edmonton, Alberta

Dear Mr Polanski:

I have met and discussed the 'Sculptor in Paradise' film with its director, Wendy Brunelle. I confirm that we will use a shortened version (about 8 to 10 minutes) cut according to our needs. The air date will be a Sunday between March 19th and April 16th, and closer to the time we will be sure to let you know its definite release.

As explained to Ms Brunelle, we will have first showing of this film nationally; but after May 7th you are free to distribute it to other broadcasters.

Thank you very much for the opportunity to show this fine film. I also think it's an excellent idea on your part to promote this kind of Canadian enterprise.

Yours sincerely,

Lionel Lumb

Lionel Lumb
Executive Producer
PRIME TIME

75

Citytv
CHANNEL 79 CABLE 7

May 4, 1978.

Ms. Wendy Brunelle
Director of Film Production
QCTV LTD.
10538 - 114 Street
Edmonton, Alberta

Dear Wendy:

Thank you for your letter of April 26/78. I am still very interested in your film "A Sculptor In Paradise". At your convenience, would you please send me the film for dubbing. I should be able to return it to you pre-paid within one week.

On behalf of CITY T.V. I thank you for your interest in us and please keep us in mind in the future for other film projects that you might have.

Kindest regards,

David Jackson.

David Jackson
Supervisor/Programme Management
CHANNEL SEVENTYNINE LIMITED.

Channel SeventyNine Limited
99 Queen Street East
Toronto, Canada M5C 2M1
Telex 06-217678
Telephone (416) 867-7979

halifax cablevision limited
p.o. box 218, 5841 bilby street, halifax, nova scotia, canada
tel. (902) 453-2800

February 28, 1978

Sculptor in Paradise,
c/o QCTV Ltd.,
10538-114 Street,
Edmonton, Alberta
T5H 3J7

Dear Sirs,

We would be pleased to have the film "Sculptor in Paradise" for our viewing audience.

It would be appreciated if we could get at least one month's notice of our show time so that we could properly advise the various television guides. If we could dub a copy then we would not need as much lead-time. A black and white 5" X 7" photo of the artist would be appreciated.

Many thanks for this opportunity and, as our programming also serves our neighbouring system in Dartmouth, your film can reach 40,000 subscribers.

Yours truly,

HALIFAX CABLEVISION LIMITED

R. P. Dimock,
Program Director

RPD/jm

77

CKND·TV 9 12

**CHANNEL 9/CABLE 12**
603 St. Mary's Road
P.O. Box 60, Winnipeg R2M 4A5
Telephone: (204) 233-3304
Telex: 07-55270

February 20, 1978.

Mr. Bill Lee,
Manager - Programming,
QCTV Ltd.,
10538 - 114th Street,
Edmonton, Alta.
T5H 3J7

Dear Bill:

On behalf of Don and myself - "Thank you" - for offering "Sculptor in Paradise" for broadcast.

We will dub the film and return as soon as possible. I can't advise on scheduling at present but will play within the next six weeks or so.

If you have other productions of potential interest for us, please let us know. We would be very willing to give them a play in Winnipeg.

Warm regards,

CKND TELEVISION,

Stan Thomas

Stan Thomas,
Program Director.

ST/dml
c. c. to:
D. C. Brinton

P. S.: Regarding your letter of Feb. 16th, we will not schedule until after May 1st, 1978.

ST

78

CKVR
TELEVISION

February 22nd, 1978.

SCULPTOR IN PARADISE,
c/o QCTV Limited,
10538 - 114 Street,
EDMONTON, Alberta
T5H 3J7

Dear Sirs:

Thank you for the brochure on your SCULPTOR IN PARADISE production.

CKVR would like to have this program added to our library of standby product. If this meets with your approval we would appreciate receiving a print of the program, we will dub it to our tape, and return the original print to you for further distribution.

CKVR will advise you of the airdate of the program as far in advance as possible, if this arrangement meets with your approval.

Looking forward to hearing from you in the near future.

Yours truly,

Debbie Brown

Debbie Brown (Mrs.),
OPERATIONS SECRETARY.

/db



CKVR CHANNEL 3 LIMITED • BOX 519 BARRIE ONTARIO L4M 4T9 • TELEPHONE (705) 726-9711

KAWARTHA
BROADCASTING CO. LTD.

CHEX
CFMP

AM 98
TV 12
STEREO
101.5

P.O. BOX 668, PETERBOROUGH, ONTARIO, K9J 6Z9

February 20, 1978

Sculptor In Paradise
c/o ACTV Ltd.
10538-114 Street
EDMONTON, Alberta
T5H 3J7

Dear Sirs:

I am interested in your offer to program the film, "Sculptor in Paradise," free of charge.

At the moment, this station does not have a half-hour opening, but, if the film can be videotaped, we would be most interested in having it in our library file, for programming from 5:30 to 6:00 P.M. on a Sunday evening, should our present locally-produced bit of Canadiana not be ready for air for some reason or other.

I would be most interested to hear further about this.

Sincerely yours,

Bruce Anderson

Bruce Anderson
Program Manager
CHEX Television

BA/lrt

80

STUDIOS and OFFICES (705) 742-0451, 742-7708 — ADVERTISING OFFICE 742-7242, 742-7282

Telex 06-962810

KAWARTHA
BROADCASTING CO. LTD.

CHEX AM 98
CFMP TV 12
STEREO 101.5

PETERBOROUGH, ONTARIO, K9J 6Z9

March 9, 1978

Mr. W.W. (Bill) Lee
Manager: Programming
Advertising and Public Relations
QCTV Ltd.
10538 - 114 Street
EDMONTON, Alberta
T5H 3J7

Dear Bill:

Thank you for sending along "Sculptor In Paradise" so promptly.

We have videotaped the program for use in our Sunday evening Cancon slot (just prior to Disney), and I will advise you immediately we have run the show.

It looks good - and we are pleased to add it to our schedule.

Sincerely yours,

Bruce Anderson

Bruce Anderson
Program Manager
CHEX Television

BA/lrt

STUDIOS and OFFICES (705) 742-0451, 742-7708 — ADVERTISING OFFICE 742-7242, 742-7282

Telex 06-962810

citl tv
cksa tv
broadcast center 5026-50th Street, Lloydminster, Sask/Alta S9V 0Z1 Telephone (403)875-3321 Telex 037-32511

February 23, 1978

"Sculptor In Paradise"
c/o QCTV Ltd.
10538 - 114 Street
EDMONTON, Alberta
T5H 3J7

Gentlemen:

Thank you for your literature regarding "Sculptor In Paradise". Please forward demo of program.

Will advise scheduling on our station following the viewing of same.

Sincerely,

B. Smith
Operations Manager

CFQC TV8
Channel 8
216 First Ave. N.
Saskatoon
Canada S7K 1X1
Ph:306-242-6611

March 28, 1978

Mr. W. W. Lee
Manager: Programming
Advertising & Public Relations
QCTV LTD.
10538 - 114 Street
EDMONTON, Alberta T5H 3J7

Dear Bill:

I am returning the print of "Sculptor in Paradise", following the completion of the dub. I saw you had obtained a partial screening on CTV's "Prime Time", so will await your advice before planning a screening of it.

Thank you for making it available and for the helpful comments on the Wonderful World of Cable.

Best regards,

Jed

E. W. Eadinger
Vice-President/Manager

EWE/bm
Enclosure

21 March 1978

Mr. Bill Lee
Manager, Programming
QCTV Ltd.
10538 - 114 Street
Edmonton, Alberta
T5H 3J7

Dear Bill:

Enclosed is a copy of the prospectus, with entry information and an entry form, for the upcoming Commonwealth Games International Film Festival.

I hope you will submit SCULPTOR IN PARADISE for the Festival, particularly for the FILMS ON ART MADE FOR TELEVISION retrospective which Sam Koplowicz will be running at the Art Gallery.

You will also wish to submit it, I am sure, for the Fifth Annual Alberta Film Festival to be held in Calgary in November, on which you will be receiving more information in the next two or three months.

Cordially,

Len Stahl
Executive Secretary

Encls.

cc: Fil Fraser, President

Sculptor in Paradise
entered March 28/78
Lyle.

84

# CO-AX CABLE TV

Division of CABLENET LIMITED

1229 - Fourth Street

ESTEVAN, SASKATCHEWAN — S4A 0W8

Phone 634-3822


February 27th, 1978

Dear Bill;

I am writing in answer to your pamphlet concerning "Sculptor in Paradise". I would like to show this program on our community channel. As far as Playdates-I would need the film sometime in march and for two weeks to play it both in the Cities of Estevan and Weyburn, I would also like to have about two weeks notice before I play the tape so I could notify the various groups in both cities who would find this film of interest. We have a pretty flexible schedule here so as long as I have advance warning of the dates of at least two weeks for the advertising to take place, any date would be fine.

Sincerely

Bobbi Yanko
Program Director

Centennial College
of Applied Arts and Technology,
651 Warden Avenue, Scarborough, Ontario / 694-3241
M1L 3Z6

April 10, 1978

Q.C.T.V. Limited
T.V. Systems
10538-114 Street
Edmonton, Alberta

Gentlemen:

Randolph Wardell Johnson, "Sculptor in Paradise" film would be of interest to our Tourism Students; would you, kindly, send the film for classroom viewing.

I thank you for your consideration.

Yours truly,

V. Bruch
Teaching Master
Hospitality Administration
& Services

VB/mn

**the woodstock public library and art gallery** volunteer committee
445 HUNTER STREET, WOODSTOCK, ONTARIO N4S 4G7 • LIBRARY: (519) 539-4801; BOYS & GIRLS: 537 5862; GALLERY: 539-6761

247 King St. E.,
Ingersoll Ont.
March 6, 1978.

Cable T.V.
Edmonton Alberta

Dear Sir,

The Woodstock Art Gallery Volunteer Committee is interested in obtaining the film "Sculptor of Paris" of Randolph Johnston

We have been informed you have this film. If so, would it be available to us to show at a meeting?

Shall hope to hear from you.

Yours truly,
Sandra McCann
Corresponding Secretary
W. F. G. C. C.

Art Department,
Central Technical School,
725 Bathurst Street,
Toronto M5S 2R5.

May 2, 1978

Wendy Brunelle,
10538 - 114 Street,
Edmonton, Alberta,
T5H 3J7.

Dear Wendy Brunelle:

Thank you for your letter of April 26, 1978. We would be delighted to show the film "Sculptor in Paradise", the story of Randolph Wardell Johnston.

This letter will confirm that we will pay the air express charges. Please send the film to:

Donald Neddeau,
Art Department,
Room A203,
Central Technical School,
725 Bathurst Street,
Toronto, Ontario,
M5S 2R5.

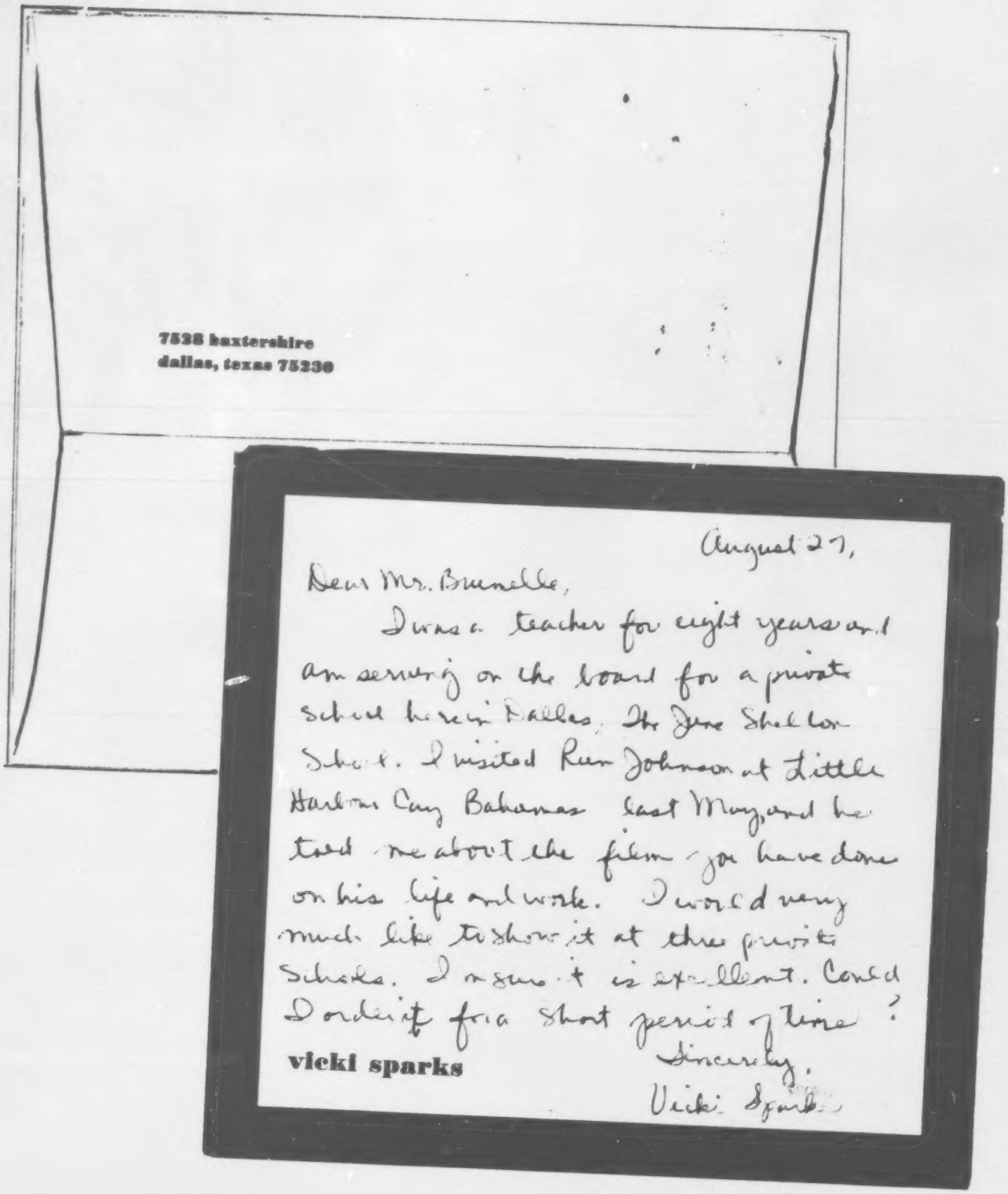
Sincerely,

Donald Neddeau

Donald Neddeau,
Head of Art.

/rd

88



7538 baxtershire
dallas, texas 75230

August 27,

Dear Mr. Brunelle,

I was a teacher for eight years and am serving on the board for a private school here in Dallas, The Jane Sheldon School. I visited Ruth Johnson at Little Harbour Cay Bahamas last May and she told me about the film you have done on his life and work. I would very much like to show it at three private schools. I am sure it is excellent. Could I order it for a short period of time?

Sincerely,

Vicki Sparks

vicki sparks

With such positive response to the film venture, QCTV has decided to produce a second film. After a casual survey of Canadian broadcasters' and cable companies' interests and needs, this film will be in the area of the arts.

The tentative title is "A Contrast of Visions". The film will deal with three prairie artists: how they view themselves; how they view their world; and how different they are from the public's conception of artists.

**the woodstock public library and art gallery**
445 HUNTER STREET, WOODSTOCK, ONTARIO N4S 4G7 • LIBRARY: (519) 539-4801; BOYS & GIRLS: 537-5862; GALLERY: 539-6761

May 18, 1978

Mr. W. W. Lee, Manager
Programming Advertising
and Public ..elations
QCTV Ltd
10538 - 114 Street
Edmonton, Alberta
T5H 3J7

Dear ..r. Lee:

Thank you for sending our Volunteer Committee a copy of the film "Sculptor in Paradise" to use in conjunction with their programme. You did not indicate when you would like it returned, so before we do return it could you tell us how much it would cost for us to buy it to put in our library?

I understand from your letter we can make a videotape of it, but we would like to purchase the film as well.

Yours truly,

James T. ..enderson, Curator
JTH/mm

RANDOLPH W. JOHNSTON
AND ASSOCIATES
MONUMENTAL AND PORTRAIT
S C U L P T O R S
Mail Address: Box 530, Marsh Harbour, Abaco, Bahamas.

12 May, 1978

Wendy Brunelle Productions Ltd.
8010-137 Street
Edmonton, Alberta T5R 0C2
Canada

Ms. Wendy Brunelle

Dear Wendy:

Thank you very much for your letter of April 26 and thank you very much for the film.

I was waiting to write to you until I had seen the film, but by a curious set of circumstances, I still haven't seen it.

I was in Florida when the film arrived, then Pete and Debbie had occasion to go to Marsh Harbour and I, of course, stayed at home to mind the fort. They managed to find someone with a projector in Marsh Harbour and saw it with Bill and a few friends. They were very enthusiastic about it. Then Margot and I went to Marsh Harbour expecting to view the film and on that very day, Laddy and Evans Willhoyt wanted to take the film to Orlando to show it to a meeting of Travel Agents along with a Ministry of Tourism film on Abaco which also featured our studio-foundry.

Now, we have already made arrangements to have the film shown at the Junior High School, a Baptist School, probably at a Rotary Club Ladies night and the Nassau TV Station. There will be others I'm sure. We'll let you know the dates when the film actually is exhibited so you will have them for your records. And I shall write you again as soon as I have seen the film myself.

Congratulations on your new project. I wish you all success with it.

The clipping from the "Broadcaster" seems very enthusiastic and I am glad to have it. I'm writing Mr. Polanski about getting more press kits and I will enclose a carbon of this letter to him.

With all good wishes to yourself and your husband,

Sincerely yours,

Ran

SECTION V

# SPECIAL PROGRAMMING FOR SPECIAL PEOPLE

May, 1978

by

M. Pullishy, Special Projects Coordinator

QCTV LTD.

10538 - 114 St.

EDMONTON, ALBERTA

QCTV LTD.

"Special Programming

for

Special People"

MEET MARG PULLISHY...

THE STORY ABOUT MARG IS A STORY ABOUT FREEDOM.

THE AGES TESTIFY TO THE BASIC TRUTH THAT WHEN PEOPLE ARE GIVEN THE FREEDOM, THEY WILL CREATE; AND BY CREATING, RAISE THE WELL-BEING OF MANKIND.

MARG HAS FOUND THE OPPORTUNITY AND FREEDOM WITH OCTV LTD., IN EDMONTON, TO CREATE. SHE CREATED TELEVISION PROGRAMMING OF A SPECIAL KIND TO SERVE THE NEEDS OF SPECIAL PEOPLE: THE DEAF AND HARD OF HEARING. THE RESULT OF HER WORK BROUGHT NATIONAL RECOGNITION TO MARG AS WELL AS TO OCTV. EVEN MORE IMPORTANT, THESE PROGRAMS ARE PART OF THE PROCESS BY WHICH THOUSANDS OF HEARING-HANDICAPPED PEOPLE ARE ABLE TO ACHIEVE A MORE COMPLETE INTEGRATION INTO THE MAINSTREAM OF SOCIETY.

THE MANAGEMENT OF OCTV, AS WELL AS THE TWENTY FIVE PROGRAMMING STAFF WITH WHOM MARG WORKS DAILY, ARE PROUD OF HER ACCOMPLISHMENTS AND SUPPORT HER EFFORTS FAITHFULLY.

THIS PAPER IS DESIGNED TO HELP YOU UNDERSTAND MORE ABOUT MARG'S WORK AND HOW YOU, TOO, CAN BECOME INVOLVED IN YOUR COMMUNITY TO RAISE THE WELL-BEING OF SOME VERY SPECIAL PEOPLE, THE DEAF AND HARD OF HEARING.

FOREWORD

QCTV Ltd., in its 1970 license application to supply cable television to the people of Edmonton, stated the firm convictions the company held in the areas of community programming.

It was believed programming for and to the Edmonton community was not only an obligation, but an opportunity...an opportunity to become involved in the community, to contribute to the social, political and business concerns of Edmonton, Alberta and Canada in an exciting and meaningful way.

The cost has been substantial.

To date, over three quarters of a million dollars have been invested in studios and equipment. Over one million dollars in the production of programming. The operating budget for programming this year (1977-78) exceeds one-half million dollars.

QCTV produces approximately forty hours of programming each week, with 25 highly qualified production and technical people staffing the TV/FM programming department.

There is an obligation; the obligation to contribute to the community in a meaningful way.

There is an opportunity; an opportunity to assist the many and diversified groups that make up the community; an opportunity to help make Edmonton a better place to live, to raise children, to call home.

There is benefit to the company: in the areas of goodwill and acceptance as a vital part of the community. To the subscribers: in the form of a vibrant, exciting channel available only through QCTV's service. To the people of Edmonton: in services, assistance and resources made possible through the dedication of the company to the programming and the enthusiastic support of personnel.

Marg joined QCTV's staff in 1975. It was she who initially developed the concept for the deaf programming on the community channel.

Her involvement prompted her to enroll in sign language classes to eliminate the barrier of communicating with the deaf. Through time, work and dedication she has developed a trusting relationship with Edmonton's deaf community, becoming "the voice" for the deaf through QCTV's community programming.

W.W. Lee,
Programming Manager
QCTV LTD.

CONTENTS

This paper illustrates three possible styles of programming for the deaf which may be carried on your community channel:

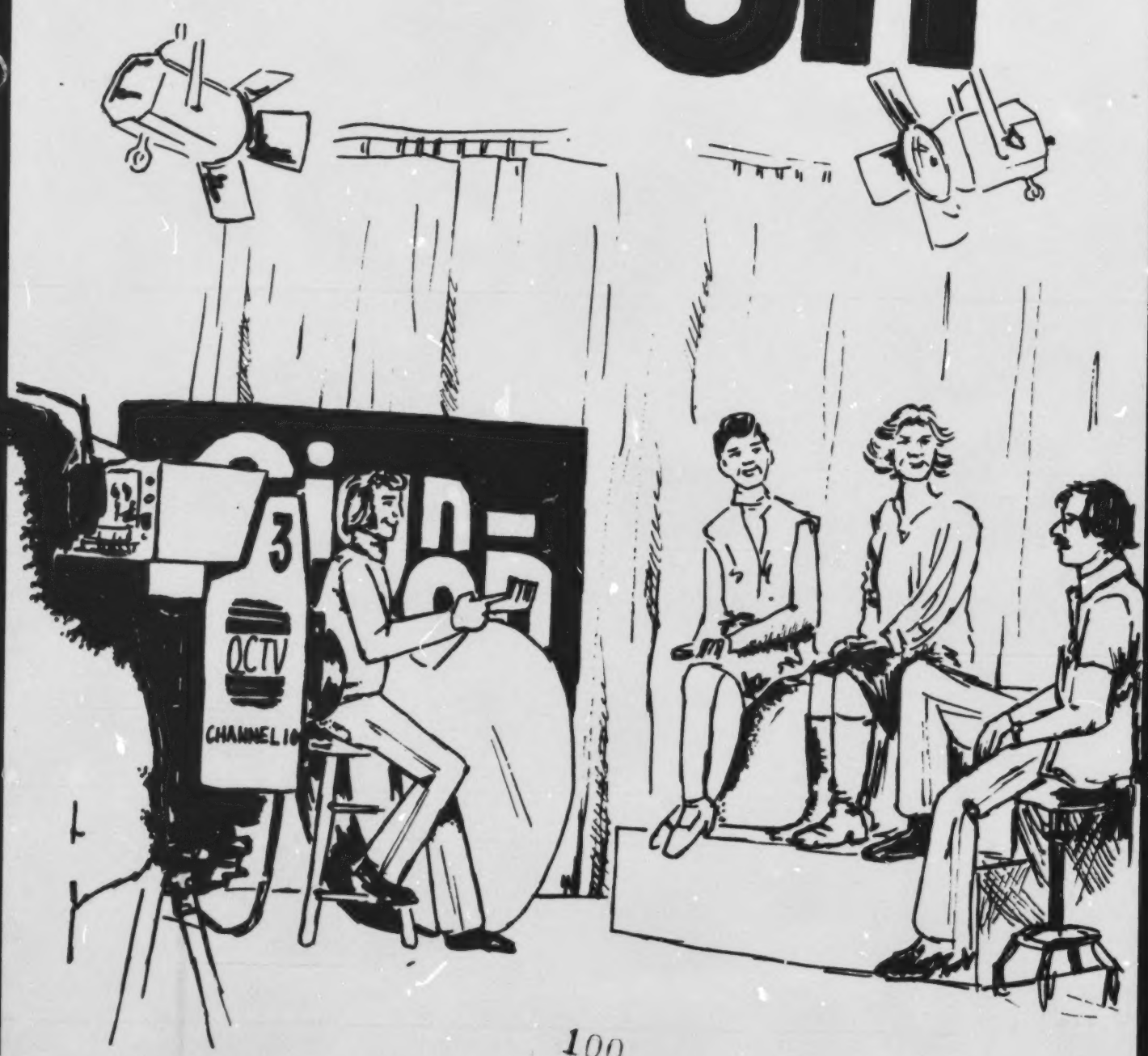

| | | Page No. |
|---|---|---|
| Part I: | "Sign On"<br>Instructional Sign Language | 4 |
| Part II: | "Interpreted News for the Deaf"<br>Live news coverage, signed. | 13 |
| Part III: | "Hands Around Town"<br>Programming by the Deaf | 17 |

# PART I

"SIGN ON"

INSTRUCTIONAL SIGN
LANGUAGE

# Sign on



Listen...

Can you hear it?

The silence...

Try to imagine a world of silence.

Try to imagine talking, a busy street, listening.

People who are deaf can only imagine.

If you can't hear, you can't communicate.

If you can't communicate, you can't contribute...

OR CAN YOU?

"Yes, a thousand times yes", cries Edmonton's deaf community... but only after the communication barriers separating the deaf and hearing have been reduced.

But how can those barriers be reduced and ultimately eliminated?

By bringing the two groups together, by encouraging them to share each other's lives, each other's languages.

What better way to achieve these goals than through the medium of community television?

At QCTV we've been delighted to see the barriers tumbling; to see new understanding growing, through our weekly programming with, for and by the deaf.

Perhaps before discussing programming for the deaf, we should talk a little about the deaf themselves...

In our two years experience, we have found them to be much like you and I... coping with the same problems all of us are confronted with in our daily lives... mortgage payments, fighting kids, flat tires and tooth aches.

They have the same needs, the same feelings, the same emotions to express... the only real difference between the deaf and the hearing is the way in which they communicate.

Generally speaking, they show a slightly higher degree of insecurity and are less trusting of the outside world. Perhaps this is a consequence of being raised primarily in residential schools and associating almost exclusively with their own peers in social situations.

Many of the deaf are unemployed or underemployed.

They tend to be skeptical about the media's sincerity and motives in offering them assistance, due largely to a lack of understanding on the part of both groups.

The deaf are highly dependent, relying heavily on the capabilities and compassion of speaking interpreters to assist them in routine living situations: giving birth to a child, buying a home, negotiating a business transaction, dealing with department stores, even arranging for cable service.

In the initial developmental stages of working with the deaf, we found them reluctant to become involved. They had no appreciable understanding of the medium, and were hesitant to embark on this new endeavour without the assurance that the programming would succeed.

And so we started at square one.. with the interpreters for the deaf.

We found a local college which operates an interpreter's service and set up meetings with two of the college's interpreter-instructors, Phyllis Joynt and Bernie Wood.

*PHYLLIS JOYNT, Instructor-Interpreter*

*Six years ago, when Phyllis was offered employment with Alberta College, it was on the condition she learn sign language.*

*She took a "total immersion" approach, learning sign language from two fellow-employees, both of whom were deaf.*

*After acquiring some basic skills in the language, she spent eight weeks living in a dormitory with the deaf.*

*Phyllis earned her Comprehensive Skills Certificate for Interpreters in 1976.*

*BERNIE WOOD, Student Counsellor-Interpreter*

*As a child, Bernie spent most of his time playing with deaf children; as a consequence, he learned sign language almost before he became aware of what deafness meant.*

*Employed with Alberta College since 1973, he holds a Comprehensive Skills Certificate for Interpreters, allowing him to apply his skills in all interpreting situations including educational, legal, medical, religious and platform interpreting.*

With their invaluable assistance and guidance, we developed a program concept for the deaf...it was agreed we would teach sign language on television to the deaf, the hearing and the hard of hearing.

January 1977, saw the introduction of "Sign On"; an informal, loosely structured program that was intended to be entertaining, educational and informative.

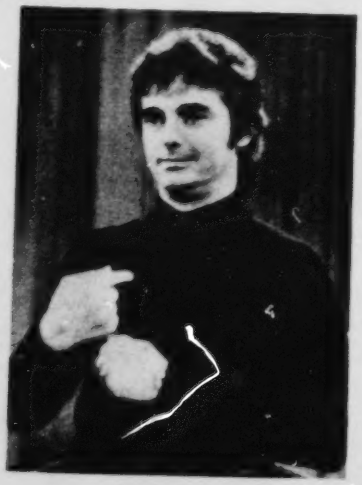
The entire program was "signed", as well as vocalized so everyone, the deaf and hearing alike, would be included in the "on-set" activities.

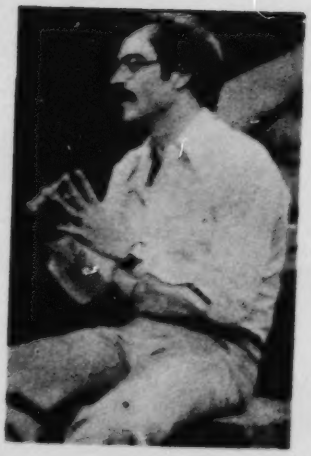
Three "on-set" students, Richard Hunt, a young Edmonton lawyer; Judy Shupenia, an office worker; and Marg Pullishy, producer of "Sign On", comprised the on-air classroom, while Mr. Wood and Mrs. Joynt taught the class on a rotating basis.

The purpose in having "on-set" students was two-fold:

1. Many of the difficulties of learning sign language are universal, thus resulting in common errors. The interpreter-instructor could point out errors made by the "on-set" students, and caution "armchair students" at home against making the same mistakes.

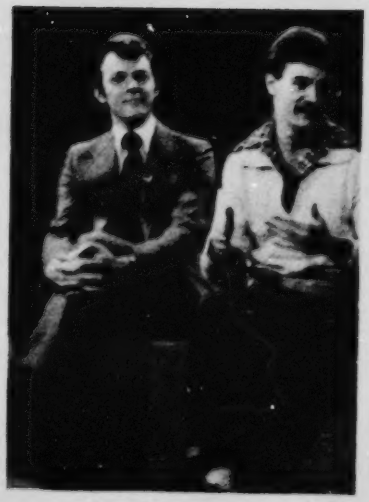
2. Our audience could relate more readily to other students who, like themselves, were beginners. It also gave our interpreter-instructors someone to relate to and someone from whom to obtain feedback.





Within hours of airing the first program, QCTV's switchboard was inundated with telephone calls from viewers. They were enthusiastic and interested in the series. Over a period of four months hundreds of phone calls were received along with a multitude of letters from various associations for the deaf, as well as individual members of the deaf community.

After several weeks of instruction, the students, both at home and in the studio, were challenged to test their newly acquired "signing" skills. Members of the deaf community appeared as guests on the program.



By encouraging the deaf to participate in "Sign On", many benefits were found:

1. Guest appearances on "Sign On" gave the deaf the opportunity to explore the medium of television gradually. Their apprehensions decreased and their enthusiasm to participate grew more fully;

2. "On-set" and at home students noticed dramatic changes in their attitudes and pre-conceived notions about the deaf and their capabilities;

3. The deaf and the "on-set" students discussed many aspects of the deafness and how it colors a person's perspective on living. This increased public awareness;

4. The deaf, in spite of their large numbers in Edmonton, (nearly 30,000), have always had a very low profile. With the introduction of deaf programming came an increased interest and awareness from Edmonton's other media.

PART II

"INTERPRETED NEWS FOR THE DEAF"

LIVE NEWS COVERAGE, SIGNED.

# **NEWS** interpreted

# for the deaf

One week after the introduction of "Sign On", QCTV, through special arrangements with Edmonton's commercial broadcasters, offered the interpreted news for the deaf twice weekly.

An interpreters news workshop was held. For eight hours, the interpreters, the deaf and our television crew worked together, determining the most effective means of carrying this "live" news service.

TECHNICAL REQUIREMENTS FOR "AIRING"
THE INTERPRETED NEWS

1. Demodulate the off-air signals. It is necessary to have the demodulated audio and video signal as clean and interference free as possible. (If possible use a fixed channel demodulator).

2. Patch the demodulated audio into the production audio board.

3. Patch the video to the input of the station master sync generator. Loop through this input, and feed the video to the production video switcher. Terminate the video at this point at 75 ohms.

4. Set-up a camera so the interpreter is framed for the effect you desire. Allow sufficient room for clear movements of the interpreter. Remember this in picking a background also.

5. If your switcher has a suitable "effects generator" built in, you can utilize it to key the interpreter, on camera into the news. An oval effect works best; if you have a soft-edge effect it is even better. In choosing an effect, try to block out as little of the picture as possible, while keeping the interpreter visible.

6. If your switcher does not have a suitable effect, draw the shape you want on a black graphic card. Paint the shape white, and shoot the graphic to slide. In doing so, keep in mind the size relationship and positioning you will need.

7. Use the slide in your telecine on an internal key source. Select the demodulated video on the mix-effects-one bus. Select the camera with the interpreter on the mix-effects-two bus. Set mix effects two for the internal key of telecine.

8. Switching between mix effects one and mix effects two on the video switcher will "insert" the interpreter into the picture, or will remove the interpreter when necessary.

9. Various switchers have different abilities. Use your own ideas to utilize your equipment to the best advantage. Remember, keep the deaf viewer in mind, strive to position the interpreter clearly.

10. If it is necessary for you to delete the commercial content of the news, have bumper slides and material prepared. PSA's can be used to substitute for deleted time.

Since initiating this news service, QCTV has increased coverage from two to three evenings per week. As more interpreters for the deaf are certified, the service will be expanded accordingly, ultimately making it a daily service.

PART III

"HANDS AROUND TOWN"

PROGRAMMING BY THE DEAF

# HANDS AROUND TOWN

## PROGRAMMING BY THE DEAF

By September, 1977, QCTV felt the time was right to encourage the deaf to start their own program, independent of "Sign On".

"Hands Around Town", a name the deaf selected themselves, would be produced once a month. Future plans included expanding the program to a weekly series.

A weekend workshop was held... 25 deaf people were introduced to the basics of program production, hosting, and television techniques. It was agreed the deaf would be fully responsible for the program, with a QCTV producer acting as liason between them and the studio crew.

To avoid excluding any of the viewing audience, reverse interpreters "vocalize" everything that is signed on set.

Over a period of several months, it has been delightful to see a healthy transition take place in our studio . . "Hands Around Town", is now being produced three times monthly. By the Fall of 1978 it will be aired as a weekly program.

In two years many barriers have crumbled.

Deaf programming was started with two dedicated interpreters. They gave freely of their time, to help us develop a project we all believed in. They have had the personal satisfaction of planting a seed and watching it grow. They have played a vital role in convincing the deaf of the worthiness of this project.

We have watched three "on-set" students acquire a new language; form many new friendships and daily gain more confidence in approaching the deaf.

We have heard from hundreds of subscribers, who have not only applauded our programming, but told us of their own personal aspirations to become fluent in sign language. QCTV Ltd. has received commendations from the industry, the community, and our licensing body, the Canadian Radio-television Telecommunications Commission.

Also, we have had the pleasure of watching the deaf acquire skills in a medium they once believed was the property of the priviledged - the hearing. Each week we see new faces arrive at our studio to participate in "Hands Around Town"; not just the older established deaf, but the young deaf, the radical deaf, the religious deaf, even deaf children!

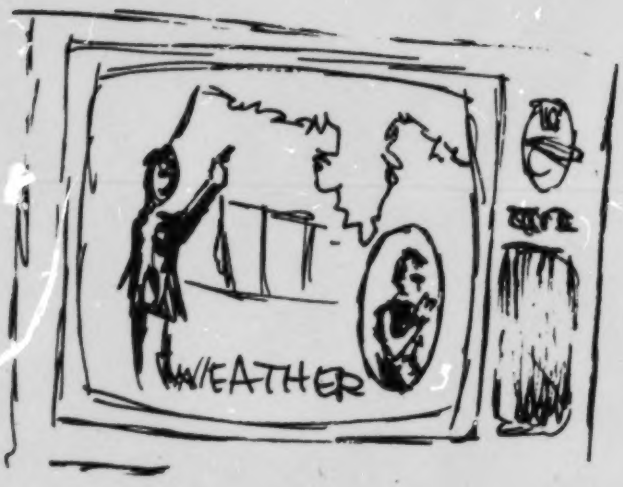
For years the deaf wanted recognition and acceptance in Edmonton; through QCTV's community channel they are beginning to achieve their goals.

They are no longer thought to be the "truly silent minority". They are determined to take their rightful place in our community; they are prepared to share their lives with the hearing world.

As surely as the deaf contribute to the financial support of every community, so too, they can contribute to the less tangible, but equally important social foundations. They have much to contribute through their warmth, intelligence, generosity, insights, and of course, their language.

Seek out the deaf . . be patient with them . . be honest with them . . give a little and be prepared to gain much personal reward .

# comments from the community



CANADIAN RADIO-TELEVISION AND TELECOMMUNICATIONS COMMISSION

# DECISION

Ottawa, March 28, 1978

Following a Public Hearing commencing December 13, 1977 in Edmonton, Alberta, the Canadian Radio-television and Telecommunications Commission announces the following decision.

Decision CRTC 78-219

PART OF EDMONTON, ALBERTA - 77-728400

QCTV Ltd.

Application for renewal of its cable television broadcasting licence for part of Edmonton, Alberta expiring March 31, 1978.

Decision: APPROVED

The Commission renews this licence from April 1, 1978 to March 31, 1983, subject to conditions to be specified therein.

The licence is subject to the condition that the licensee own, as a minimum, the local head-end, the amplifiers and the drops to houses and apartment buildings.

The Commission acknowledges the efforts and achievements of the licensee in the area of community programming and commends it on its innovative approach in developing community interest and community access to its services.

(This forms a part of the Decision)

*Association for the Hearing Handicapped*

11024-99 Avenue
Edmonton, Alberta T5K 2G1

Phone 488-7525

November 17, 1977

Canadian Radio Television Commission,
Public Hearing Division,
100 Metcalfe Street,
Ottawa, Ontario.

Dear Sirs,

RE: QCTV RENEWAL OF LICENCE

As an organization concerned with services for the hearing impaired, we would like to stress the fact that QCTV are filling a much needed service to the deaf with their programs, "Sign On," "Hands Around Town," and the interpreted news broadcasts. We would like to see these programs continued and expanded.

Our organization is made up of 214 members. These members are parents, professionals, and deaf members of the community, interested in the education of the hearing impaired. We are responsible for funding and administration of a "Total Communication" Pre-school serving children ages, 2½-5, and their families. A home visiting program for children under 2½ is also administered by our organization.

We are most concerned with public awareness and feel that programs and an expansion of the same is important for public education. These programs are also vital to serving the needs of the deaf community, particularly the interpreted news casts.

We totally support QCTV and their involvement with programming for the deaf and would hope to see it continue.

Sincerely,

Dana Eden for

Judy S. Gardiner,
President.

cc: QCTV, Edmonton
Marg Bullishy.

*We are a United Way Agency*

ALBERTA COLLEGE
10041 - 101st STREET, EDMONTON, ALBERTA T5J 0S3 TELEPHONE 428-1851

S. G. McCURDY, M.A., Ph.D
PRESIDENT

March 23, 1978

Ms. Marg Pullishy
Special Projects Coordinator
QCTV Ltd.
10538 - 114th Street
Edmonton, Alberta
T5H 3T7

Dear Marg:

It is now almost seven years since Alberta College became involved in the program for hearing impaired adults. Out of that original program of academic upgrading have emerged a number of spin-off activities, not least of which is an extensive program in communication skills training. This particular program operated on a reasonably satisfactory plateau for a number of semesters, attracting up to 30 class members. It was with the advent of the "Sign On" program at QCTV, featuring members of our staff at the college in the persons of Phyllis Joynt and Bernie Wood that this program really took to the air in more ways than one. Enrolment has skyrocketed to 100. We are aware of a very substantial increase in community interest in the concerns of the deaf and we are particularly grateful to QCTV in general and to yourself in particular for your part in this development. We are also aware that the life blood of local cable television is the degree of its involvement in community affairs. "Sign On" and other related programing for the deaf has demonstrated in a most laudable fashion the involvement of QCTV in the well-being of the Edmonton Community.

Please accept my warmest congratulations and best wishes for continued success in this important part of community service.

Yours sincerely,

S.G. McCurdy,
President.

SGM/11

c.c. Mrs. Phyllis Joynt
Mr. Bernie Wood

P.S. I was particularly delighted to hear of your invitation to attend the American Cable T.V. Convention in Atlanta. We at Alberta College wish you the very best!

# Alberta Chapter of Gallaudet College Alumni Association

11533 - 76th Avenue
Edmonton, Alberta
November 16, 1977

Mr. Edward J. Polanski
President & General Manager
QCTV
10538 114 St.,
Edmonton, Alberta

Dear Mr. Polanski:

We, the members of the Alberta Chapter of the Gallaudet College Alumni Association would very much like to express our sincere appreciation to QCTV Ltd. for its kindness in allowing the program "Sign-On" to be broadcast. Also, we would like to show our admiration for Margaret Pullishy for her effort to hast and make it a success.

The program indeed has a meaningful purpose by getting the public to be more aware about deafness.

Again, we would like to express our thanks to your company for providing another program, "Hands Around Town". This program, many of us feel, is important because it really helps broaden the insight of the public into what the deaf people are doing in our community.

We hope to see your programming expanded by such presentations as captioned news, movies, and documentary films.

Thank You.

Wanda Warick

Wanda Warick, Secretary

Charmaine Muise

Charmaine Muise, President

c.c.: Margaret Pullishy
Canadian Radio - T.V. Commission

*Association for the Hearing Handicapped*

11024-99 Avenue
Edmonton, Alberta T5K 2G1

Phone 488-7525

November 18, 1977

Canadian Radio Television Commission
Public Hearing Division,
100 Metcalfe Street,
Ottawa, Ontario.

Dear Sirs,

RE: QCTV RENEWAL OF LICENSE

I would like to express support for the continuation of QCTV's involvement in public awareness and education in the area of deafness.

Although my main concern is with the education of pre-school hearing impaired children, I am also concerned that programs such as the interpreted news provided by QCTV be available to provide even young children with the exposure that will ultimately lead to understanding. The "Sign On" program assists the parents in learning language to communicate with their youngsters. "Hands Around Town" serves the needs of the deaf community and increases public awareness which also indirectly benefits the youngsters in our Pre-school.

The staff and parents involved with the Pre-school give their support to QCTV and hope to see their efforts continued.

Sincerely,

Dana Leich for:

Gail Lewicke,
Pre-school Coordinator.

GL:DP
cc: Marg Pullishy,
QCTV, Edmonton.

*We are a United Way Agency*

75 YEARS 1903 1978
ALBERTA COLLEGE
10041 - 101st STREET, EDMONTON, ALBERTA T5J 0S3 TELEPHONE 428-1851

S. G. McCURDY, M.A., Ph.D
PRESIDENT

November 17, 1977

Public Hearing Division
C.R.T.C.
100 Metcalfe Street
Ottawa, Ontario

ATTENTION: Chairman, Canadian
Radio, Television Commission

Dear Sir:

I am writing to endorse the application for renewal of its broadcasting licence by QCTV Cable Company in Edmonton, Alberta. Alberta College's particular reason for endorsing this channel is because of their continuing interest in broadcasts on behalf of the deaf community. Three programs in particular of which our institution has been associated are programs called:

1. Sign On
2. Hands Around Town
3. Interpreted Local News

We at Alberta College believe that QCTV makes a very significant contribution to the Edmonton community and in particular to the deaf people in that community. We would welcome a decision on the part of C.R.T.C. to renew their licence to broadcast.

Yours very truly,

S. G. McCurdy,
President.

SGM/ll

c.c. Ms. Marg Pullishy
QCTV Ltd.
10538 - 114 Street
Edmonton, Alberta

# DEAF AWARENESS

YEAR 2

February 21, 1978

QCTV
10538 - 114 Street
EDMONTON, Alberta
T5H 4A8
ATTENTION: Marg & Wayne

Dear QCTV's Programming Department:

On behalf of ACRID, I would like to extend a special thanks to you for your contribution in our recent workshop. I would also like to thank you for co-ordinating the Public Service Announcement, intended for our upcoming workshop in March.

In the past, QCTV has been instrumental for informing the deaf and the hearing community on upcoming events. Moreover, without your support we would be somewhat hindered in our attempt to reach everyone. So, thanks again for your valuable time and work. Your considerate service is greatly appreciated!

Yours truly,

Colleen P. Deane

Colleen P. Deane.

CPD/cds

cc: Mr. Harvey Finnestad
Ms. Susanne Sorenson
Mrs. Sue Boeson

"Give Me A Sign"



friend

DEAF AWARENESS is a public relations project of the national Registry of Interpreters for the Deaf, Inc.

# THE EDMONTON ASSOCIATION OF THE DEAF

SERVING THE DEAF IN EDMONTON AND DISTRICT

May 6, 1977

Dear Marg Pullishy

We, the Edmonton Association of the Deaf members, appreciate with many thanks for your marvellous work on the television programs. We are grateful to watch "SIGN ON" and "Signed News, Weather and Sports" on T.V.

We hope that these programs will continue to be succesful.

Thank you very much for your co-operation.

Sincerely,

Bonnie Orobko

Bonnie Orobko,
Corresponding Secretary.

# DEAF AWARENESS

YEAR 2

A.C.R.I.D.
c/o #102, 10730-115 St.
Edmonton, Alberta
T5H 3K9
November 16, 1977

Public Hearing Division;
Canadian Radio - Television Commission
100 Metcalfe Street
Ottawa. Ontario

To Whom It May Concern:

The Alberta Chapter of the Registry of Interpreters for the Deaf (39 members) wish to acknowledge and commend QCTV Ltd. for its conscientious programming efforts on behalf of the deaf community.

Through the talents and energies of their host producer, Ms. Marg Pullishy, the station has supported the introduction of the interpreted news for the deaf three evenings per week.

As well Ms. Pullishy produces an instructional sign language program called "Sign On" weekly, and has recently introduced a monthly program called "Hands Around Town", by the deaf and for the deaf.

In the past Edmonton's deaf community's viewing needs had not been recognized; it took an individual producer to recognize that need; through her efforts and the support offered by QCTV's staff and management, Edmonton's deaf community are gradually achieving their rightful place in society.

Sincerely yours,

Susanne Sorenson
Secretary, A.C.R.I.D.

cc to QCTV Ltd.

Alberta

EDUCATION

Executive Building
10105 - 109 Street
Edmonton, Alberta, Canada
T5J 2V2

May 10, 1977

Marg Pullisky
Community Program Producer
10538 - 114 Street
Edmonton, Alberta
T5H 3J7

Dear Marg:

My compliments on your recent production "See me ... Know me" The program was a valuable contribution to Hearing Awareness Month. The variety of presentations made the whole program interesting and informative.

This program along with other efforts on behalf of the deaf is a credit to your station. I hope that your involvement in programming for and by the deaf will continue.

Once again, congratulations on a job well done.

H. Finnestad,
Education Consultant
Hearing Impaired

HF/dk

67 Greenfields Estates
St. Albert, Alberta T8N 2G2
May 2nd, 1977.

Ms. Marg Pullishy
QCTV Ltd.
10538 114 Street
EDMONTON, Alberta T5H 3J6

Dear Marg:

Last evening we really enjoyed watching your program "See Me, Know Me" on television and we are really impressed how well it is. We believe that it is really a big success because it gives a plenty of information about deafness.

We would like to see such program like this again each year to impact the hearing about the nature of deafness. Now we personally applaud you for your long hours of working with the program and the other programs, "Sign On" and "The Interpreted News".

In the other hand, we would like to help you a little bit by moving an interpreter to overlap a newscaster because we want to look at pictures on the background as we don't care about missing the face of the man.

We once again express our applauses to you for your efforts and time. Keep on with your work. We will be happy to help you if you need.

Sincerely yours,

Peter + Catherine
Nicole

Alberta
EDUCATION
School for the Deaf

Office of
K. W. Boesen, Superintendent

403/434-1481

6240 - 113 Street
Edmonton, Alberta, Canada
T6H 3L2

May 10, 1977

Ms. Marg Pullishy
QCTV Ltd.
10538 - 114 Street
EDMONTON, Alberta
T5H 3J7

Dear Ms. Pullishy:

Not only has "See me ... Know me" been shown, but it has also been repeated prior to my writing to express my appreciation for your efforts and those of QCTV. I was very pleased with the production and want to commend everyone involved at QCTV with having shown a high degree of community programming responsibility with this presentation. Your treatment of the subject was good and your approach was excellent.

Thank you for a job well done, and please extend my commendation and appreciation to all others at QCTV for their part in this worthwhile undertaking.

Sincerely yours,

K. W. BOESEN
Superintendent

KWB/lh

# accd

## alberta co-ordinating council on deafness

P.O. BOX 605 EDMONTON, ALBERTA
PO BOX 1265, Calgary, Alta.

President: Phyllis Joynt

Secretary: Maxine Richardson

May 27, 1977

Marg Pullishy,
Community Program Producer,
QCTV Limited,
10538 114 Street,
Edmonton, Alberta
T5H 3J7

Dear Ms. Pullishy,

RE: "SEE ME...KNOW ME" WORKSHOP,
SUNDAY, MAY 1, 1977

On behalf of the Alberta Coordinating Council on Deafness, I would like to extend our appreciation to you and the other staff members at QCTV for your efforts in the production of "See Me... Know Me." This special program was an excellent kick off to "May is Hearing Awareness Month."

"See Me...Know Me" was a very comprehensive program concerning many aspects of deafness, services available, job opportunities, sign language, and how it can be used in creative ways, and insight into what it is like to grow up as a deaf person. The cooperation shown between the deaf and hearing people involved was an excellent example for the general public. Since deafness is such an invisible handicap and has a relatively low incidence programs such as "See Me...Know Me" play an important public education role.

Thank you for making such a worthwhile, insightful program a reality! Please extend our thanks to the other QCTV staff members involved, especially Mr. Ed. Polanski and Mr. Wayne Orobko. ACCD wishes you continued success with the "Sign On" Program and interpreted news as well.

Sincerely,

Kathy Judkins



Kathy Judkins,
Corresponding Secretary

Listen . . .
Can you hear it?
The silence . . .
Try to imagine a world of silence.
Try to imagine talking, a busy street, listening.
People who are deaf can only imagine.
If you can't hear, you can't communicate.
If you can't communicate, you can't contribute . . .
OR CAN YOU?

# Cable T.V. makes strides in deaf programming

Edmonton's 30 thousand deaf and hard of hearing state emphatically: YES!

Efforts by the Edmonton community and the deaf population are being established to break-down communication barriers. Hearing people now have the opportunity to learn sign-language through one of the community television stations — Q.C.T.V. Edmontonians are now able to witness, to share and to participate in learning the deaf language on television. This has opened up a new sense of emotion, by bringing the deaf and the hearing population together, trying to reduce the communication barrier.

Marg Pullishy, Producer-Host with Q.C.T.V. and creator of Sign-On, the programme that has won national acclaim, relates her success and difficulties in formulating programming with the deaf.

"I was looking for a new concept in programming and I happened to be looking through a 'People's Almanac' when I came across the manual alphabet. The manual alphabet made me think of a couple of years previous, when I was doing some writing for a community college in Edmonton. I recall interviewing a deaf student who was accompanied by an interpreter. I was appalled to realize that I had talked past that deaf person who was literally the object of my interview. I would literally look at the interpreter and say: 'Ask her if...' without looking at the deaf person."

The idea to teach sign-language on television was conceived at that particular time in the fall of 1976. The concept was to introduce the viewing audience to sign-language.

"I knew that Alberta College offered courses in 'manual communication'. I contacted Special Services at Alberta College and was met with apprehension. At that point I thought, and I knew that this idea had potential. My initial concern was to convince Alberta College that we could in effect do programming for the deaf."

Mrs. Pullishy found a great deal of resistance from the interpreters.

"The interpreters were wary of my programming idea, and were saying: 'What is your reason for doing this? Are you going to arouse interest in the deaf and in a month's time say, It is impossible, we can't do this because of technical limitations?'"

At that point Mrs. Pullishy attended several sign-language classes at the College, and watched with great interest how the interpreters physically taught the class. Mrs. Pullishy participated and the interpreters saw her sincere interest.

Bernie Wood, one of those interpreters quotes:

"I probably was the most apprehensive of all the interpreters. I flatly refused to believe that sign-language could be taught on television to a viewing audience. A year previous I was involved in trying to formulate a program with and for the deaf at a television station in town. We had to abandon the whole idea and concept because of technical limitations. When Mrs. Pullishy from Q.C.T.V. introduced the idea again, I couldn't help but remember the disappointment we went through a year previous. Needless to say, I was reluctant and opposed to the idea. When Mrs. Pullishy attended the 'Manual Communication' courses I slowly could see that she was dedicated to bring sign-language on the air for the viewing public. I do not have the words to express what I feel now towards the program. I think it is an incredible media in which the viewing public now can participate with the deaf."

Mrs. Pullishy gained the support of the interpreters and together they worked on the concept that would eventually bring 'Sign-On' to people at home.

"I knew technically and logically the best way we could teach sign-language on television would be to have an interpreter teach to the camera. But sign-language is a people orientated method of communication, so the best idea would be to have some on-set students. This would give the interpreter somebody to relate to and secondly, many of the problems in learning sign-language are almost universal. People tend to make mistakes and as a consequence people on set would be learning and making mistakes so that the people at home could feel relaxed when they made these mistakes."

The three on-set students had no exposure to sign-language whatsoever. Mrs. Pullishy felt that it would be unfair to use students who had some exposure and then to put them in a supposed learning situation. That would give the students the advantage over the students learning at home.

In January, 1977 'Sign-On' went on the air as an experimental project for thirteen weeks.

Mrs. Pullishy, the interpreters and the staff at Q.C.T.V. were happily surprised when their switchboard lit up with calls, praising the show.

"In a matter of hours after airing the first program we had literally dozens of phone calls. People offered their congratulations and, wanted supplementary material on the deaf. Alberta College was extremely good about providing photostatic materials, by the end of the first season we had over two hundred people on a mailing list. After six weeks of programming we decided that this program would go on indefinitely."

"Since the inception of the program I have become very personally committed. I have met many, many deaf people and I know that I will always be involved with the deaf no matter what changes go on in my life."

## PROGRAMMING BY THE DEAF

Since 'Sign-On' was such a dramatic success and has helped to change attitudes and increase public awareness about the deaf, the next logical step would be to encourage the deaf to start their own program — independent of 'Sign-On'. In September of 1977 'Hands Around Town' was produced once a month and future plans indicated expansion of the program.

'Sign-On' would be seen three times a week and 'Hands Around Town' to be seen once a week. Mrs. Pullishy recalls the first couple of shows of 'Hands Around Town'.

"I introduced the deaf to programming, the concept being: 'By the Deaf, for the Deaf and with the Deaf' The deaf were apprehensive about programming at first. We held a workshop consisting of twenty-five deaf people. They were introduced to the basics of program production, hosting and television techniques."

From the inception of 'Hands Around Town' the program has been an overwhelming success. Mrs. Pullishy is proud of the reception that 'Hands Around Town' is receiving and she explains her enthusiasm about this program.

"The deaf have really done some exciting things and have come up with some very interesting ideas in programming. It is evident that the communication barriers are beginning to fall. The deaf are feeling more comfortable with the hearing and the hearing more comfortable with the deaf. In the past we have had hearing and speaking guests on set with a deaf host. We make special arrangements for reverse-interpretation in situations like these. When 'Hands Around Town' is being aired we keep on seeing new faces arriving at our studio to participate in the show. The community will see more of this type of positive programming in the future."

by Tenny Whitfield

# NEWS interpreted for the deaf

Broadcasting the local 6 o'clock news in sign-language had never been tried before in Edmonton. Q.C.T.V., in recognising this, contacted different television stations and asked their co-operation in piping their news through into the Q.C.T.V. Network. An interpreter would view the news and give his translation of the news by way of sign-language to the deaf viewing audience.

C.B.C. — The Canadian Broadcasting Corporation responded by giving permission for their news to appear on Q.C.T.V. In the studio, a camera was locked on an interpreter and as he saw the news from a monitor, he would give the appropriate manual communication to the deaf. As indicated by Mrs. Pullishy, the news is broadcasted three times weekly. As more interpreters are certified, hopefully this service will be expanded, making it a five or six day regular programming feature.

Alberta College has had approximately thirty people applying for the 'Manual Communication' course two years ago. Now it has over one hundred people applying. The written materials dealing with the deaf and Alberta College are constantly sold out.

A short time ago a representative from Q.C.T.V. attended a Montreal convention dealing with cable companies. At the convention, Mr. Ed Polanski, President of Q.C.T.V., had brought along a tape to illustrate Edmonton's programming with the deaf. The tape had caught the eye of a representative from New Orleans. An invitation was extended for the producer of the tape to go down and give a full presentation to network personnel in New Orleans.

Mrs. Pullishy went to New Orleans to explain the success of special programming with the deaf. Hopefully, other provinces and states can work effectively along with the deaf on television as Edmonton has.

Mrs. Pullishy wraps up her enthusiasm by indicating that if television were not her main interest she would most definitely take courses and be certified as an interpreter. She is now working on a special series dealing with deaf children. Hopefully, this program will be seen by Edmontonians in the fall of 1978.

SECTION VI

# TELEVISION IN THE HOUSE OF COMMONS

## PUBLIC SURVEY REPORT

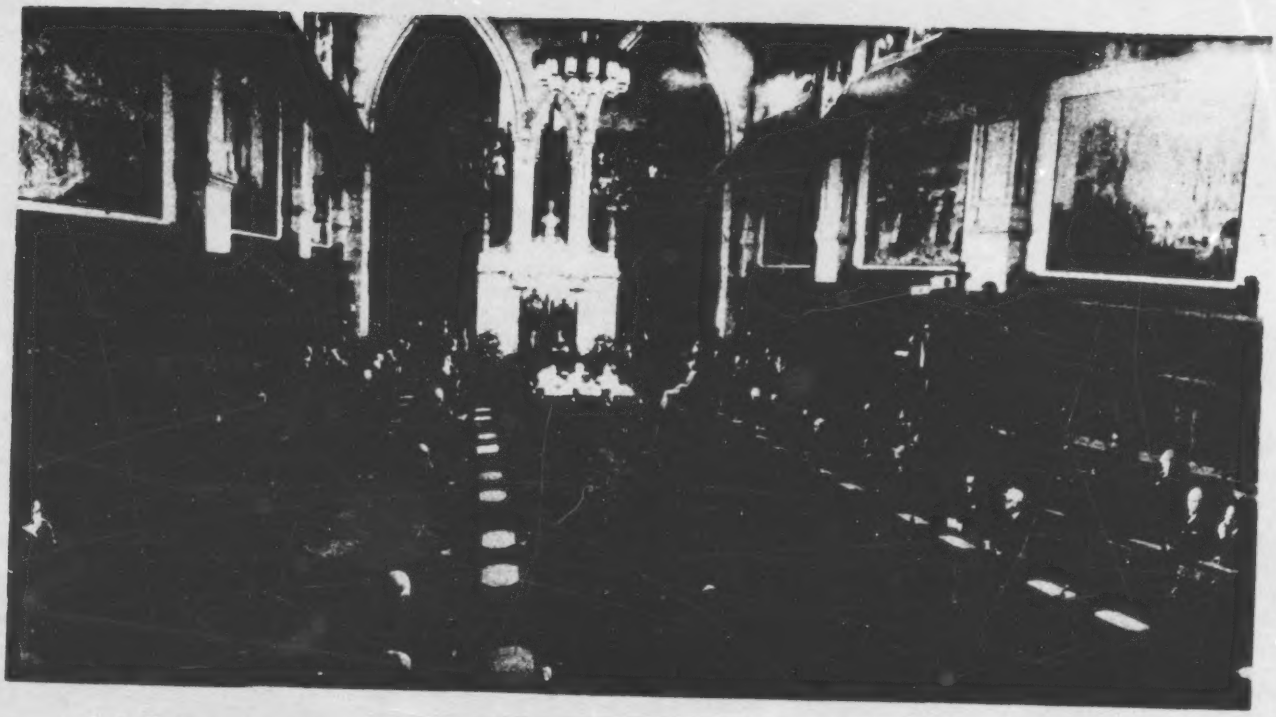
April, 1978

by

E. J. Polanski, President
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

# TELEVISION

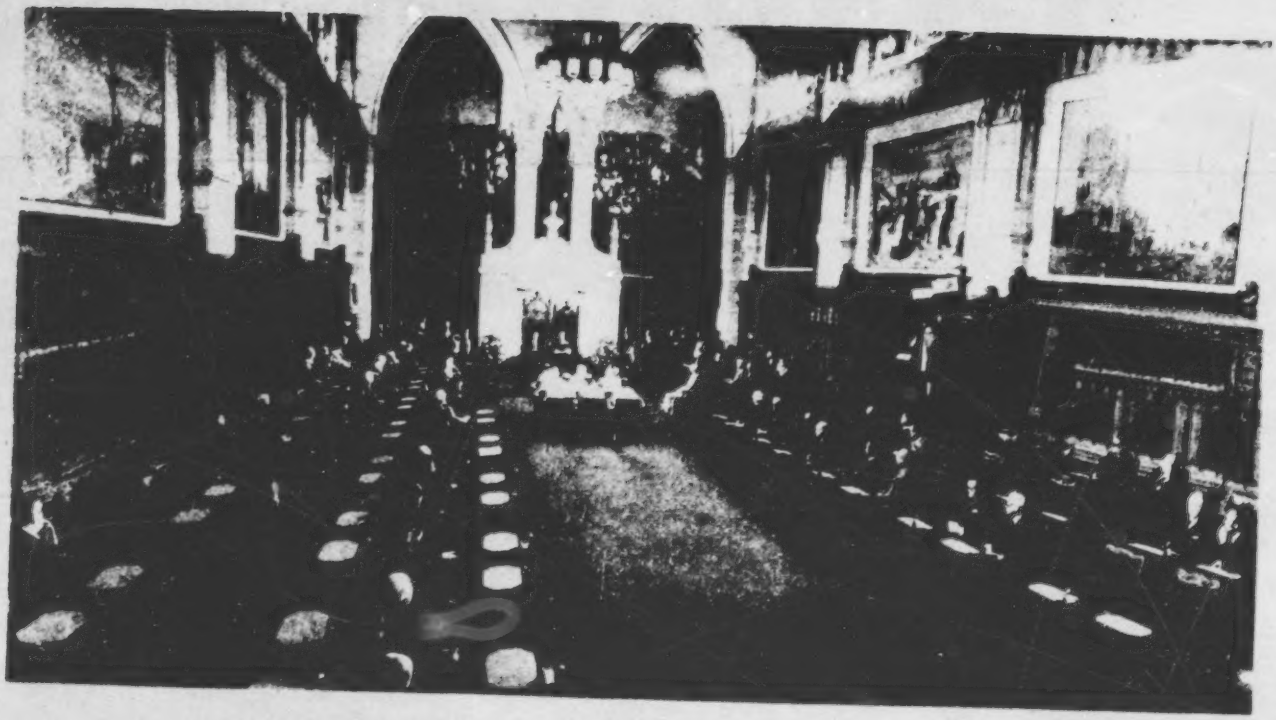
IN



# THE HOUSE OF COMMONS

*Public Survey Report*

*QCTV Ltd. - Edmonton*



# Lights, action, Parliament: 'Childish,' say viewers

One of Parliament's more curious rituals begins in the grey hours of Ottawa's pre-dawn when a courier stops at the Broadcasting Branch of the House of Commons and picks up an 18-inch-long case containing between eight and 12 plastic video cassettes. By breakfast time, these cassettes are aboard an Air Canada jet bound for Edmonton. As soon as the jet touches down, a second courier rushes the cassettes to the offices of QCTV, where a two-person team goes to work immediately to prepare the cassettes for their daily Channel 5 showing, which begins at six p.m. and often runs until midnight.

## The Cover

Less than 24 hours after the fact, a full day of House of Commons activity reaches Edmonton's living rooms.

Six months ago, when the Honorable Members gave permission for television coverage of their debates, an obvious question arose: What is the public reaction going to be? This week MPs will get their first inkling when results of an Edmonton survey arrive in their mailboxes. And they won't be pleased. In short, Edmontonians find the members' behavior both rude and childish.

The survey was conducted in March by QCTV President Ed Polanski, a robust 44-year-old, who has headed QCTV for seven years. Mr. Polanski designed a simple four-question survey which was mailed to 28,000 Edmonton cable subscribers. Its purpose was to ascertain how popular the debates were and to determine whether it was worthwhile continuing the expensive service. As an aside, Mr. Polanski solicited viewers' opinions on the parliamentarians' behavior during debate. He had reason for concern about the popularity of the debates. Their production cost his firm and Capital Cable (an expense-sharing partner) $5,000 per month, and because proceedings were uninterrupted by commercials, their airing was strictly a public relations gesture.

Answers to the survey's four questions were heartening. Nearly 17 per cent of the questionnaires sent out were filled in and returned, a response rate twice that of QCTV's regular mail surveys. "Immediately I knew interest in the debates was high," says Mr. Polanski, who had assumed that perhaps one-third of his company's subscribers or members of their families viewed the parliamentary debates. In fact, the figure was an astounding 61 per cent. Furthermore, 65 per cent of those who replied want QCTV to continue providing the service, and over half feel that QCTV cameras should be taken into the provincial legislature.

But it was comments that arrived with many of the surveys that interested Mr. Polanski the most. The busy executive, who often stays at the office until midnight, insisted that he read each survey accompanied by a written opinion commenting on activities in the House of Commons. The opinions, whether scrawled childishly in pencil across the margin of a survey form or typed neatly on

## Channel Guide

### BROADCAST

- 3 CFRN (CTV Edmonton)
- 5 CBXT (CBC Edmonton)
- 12 CBXFT (Societe Radio-Canada Edmonton)
- 13 CITV (ITV Television Edmonton)

### CABLE

- 2 CFRN (CTV Edmonton)
- 2C KSPS-TV (PBS Spokane)
- 4 CBXT (CBC Edmonton)
- 5Q Time, Weather and News
- 6 KREM-TV (CBS Spokane)
- 7 KXLY-TV (ABC Spokane)
- 8 CITY (ITV Television Edmonton)
- 9 KHQ-TV (NBC Spokane)
- 10 Capital and Quality Cable
- 10C Capital Cable Only
- 10Q Quality Cable Only
- 11C News and Stock Market
- 11Q KSPS-TV (PBS Spokane)
- 12 CBXFT (Societe Radio-Canada Edmonton)
- 13 EECC (Edmonton Educational Cable Consortium)

onionskin, virtually all described feelings bordering on disgust. "The sessions I have watched show that the Speaker of the House does not have very much control over the Honorable Members," wrote a typical viewer. "If the behavior and comments back and forth across the floor of the House are examples of our leading citizens, what on earth can we expect from our young people."

Others expressed their opinions more directly. One man wrote: "Our government consists of a bunch of kids who seem to feel that their first objective is to insult one another. I would rather not be reminded that our tax dollars are used to keep these brats in office." Other comments: "At our house we call it comedy hour;" "I'd rather watch Romper Room;" "Members of Parliament make fools of themselves;" "There is never even half attendance in the House of Commons;" and from one particularly disgruntled citizen, "Sick. Sick. Sick."

Some will take relief knowing that these comments will all be reaching Parliamentary offices. From the outset, Mr. Polanski realized that this survey, the only one ever conducted in Canada, would be read with particular interest by image-conscious MPs, so he has printed 1,200 magazine-sized copies which will go to broadcasters, newspapers and politicians. In January, he had sent letters to most senior Members of Parliament stating his plans and he received 44 replies. Prime Minister Pierre Trudeau wrote that he was "reassured that even with the delays Edmontonians seemed to respond favorably to broadcasts of the proceedings." Similarly, Justice Minister Ron Basford told Mr. Polanski that he was "indeed pleased."

The interest showed by politicians was much greater than Mr. Polanski expected. "It's clear that politicians really want to know what the public's opinion is about having television in the Commons. Let's face it, if they're going to appropriate millions of dollars, then they are going to want to know if it is serving a useful purpose. If people don't watch, then it's simply a waste of funds."

One thing which is certain is that the proceedings will remain on Edmonton's airwaves. Even though only three to five per cent of the viewing audience is watching the debates at any given time, Mr. Polanski intends to keep the show, hoping that someday this figure will rise to 10 per cent. "We think people are interested in their government," he says.

In fact, Mr. Polanski is a pioneer in bringing legislative debate to television. QCTV was the first broadcaster in the Commonwealth to air regular sessions of a legislature when its cameras filmed Alberta's assembly in 1973 and 1974. And last year, when federal representatives were contemplating allowing cameras into their debates, these old QCTV films were taken to Ottawa. "We had to convince them that we were going to provide a useful public service and that television would not distort debates or become a platform for opposition grandstanding. Our tapes showed that the legislators behave normally once they get used to the cameras."

The effects of Mr. Polanski's survey remain to be seen. But one thing is certain: Many MPs will find their benches a little less comfortable. Some will doubtlessly want to banish television cameras, but Mr. Polanski retains his optimistic view. He feels that perhaps his survey and the cameras will combine to produce positive changes. His first hope is that other telecasters across the country decide to conduct surveys of their own to reflect a truly national opinion. Meanwhile, he eagerly awaits the MPs' reactions. "It's going to be interesting," says the broadcaster. "I'm sure that people's opinions will have a direct effect on the MPs' behavior. In the end, I think the members will realize that we've done them a real favor."

## WE NEED YOUR VOTE . . .

QCTV has been providing delayed television coverage of the House of Commons Proceedings. THIS COVERAGE GIVES CANADIANS A CHANCE TO SEE WHAT A FARCE THEIR GOVERNMENT REALLY IS!!

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☑ | ☐ |
| Should QCTV continue to provide this service? | ☑ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☑ | ☐ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☑ | ☐ |

What time of day is most suitable for watching these Public Affairs Programs?

| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☑ | ☑ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Signed by: A Canadian

COMPLETED SURVEY
*"Sick. Sick. Sick."*

BROADCASTER POLANSKI
*Doing the MPs a real favor*

## INTRODUCTION

After several months of providing tape-delayed television coverage of the House of Commons Proceedings to the citizens of Edmonton, QCTV Ltd. decided to poll its cablevision viewers by mail to determine public acceptance, or rejection, of this service.

A questionnaire was designed to determine:

i) Whether, and to what degree, the Proceedings are being watched;

ii) Whether the service should be continued;

iii) Whether the "tape-delayed" service should be expanded into live coverage;

iv) Should similar coverage of the Alberta Legislature be provided; and,

v) What are the most suitable hours of the day for watching these Public Affairs programs.

## SIZE AND SCOPE OF SURVEY

Twenty-eight thousand (28,000) ballot cards[1] were mailed to QCTV subscribers in west Edmonton, covering nearly all of those customers subscribing to QCTV's cablevision service on a monthly basis. Only a small percentage of those subscribers who pay their subscription fees on a yearly basis received a ballot because regular monthly mailings are not made to yearly accounts.

The self-addressed, postage-paid ballot generated a return of 4,699 ballots for a 16.8% response. This is considered to be a good sample.

1. Survey ballot form attached in Appendix I

SIZE OF EDMONTON CABLEVISION
VIEWING AUDIENCE:

The Commons Proceedings are available to 120,000 Edmonton metropolitan cablevision - connected households, (QCTV and Capital Cable) representing 385,000 people. The survey revealed 61.4% of the population, or 236,639 people have watched, or are watching the proceedings. It is believed the reason for this wide viewing acceptance is that the House of Commons Proceedings are available on the Edmonton cable systems on a standard VHF channel which does not require a home converter to receive the service.

SURVEY RESULTS:

QUESTION ONE:

**HAVE YOU ( OR OTHERS IN YOUR FAMILY ) WATCHED THE PROCEED-INGS ?**

| YES | NO |
|---|---|
| 61.4% | 38.5% |

SURVEY RESULTS:

QUESTION TWO:

# SHOULD QCTV CONTINUE TO PROVIDE THIS SERVICE?

| YES | NO |
| --- | --- |
| 64.5% | 35.4% |

SURVEY RESULTS:

QUESTION THREE:

# SHOULD QCTV PRESS FOR "LIVE" RATHER THAN TAPE-DELAYED COVERAGE?

| YES | NO |
|---|---|
| 45.2% | 54.7% |

SURVEY RESULTS:

QUESTION FOUR:

# SHOULD QCTV PROVIDE SIMILAR COVERAGE OF THE ALBERTA LEGISLATURE ?

| YES | NO |
|---|---|
| 56.8% | 43.1% |

SURVEY RESULTS:

QUESTION FIVE:

# WHAT TIME OF DAY IS MOST SUITABLE FOR WATCHING THESE PUBLIC AFFAIRS PROGRAMS ?

| | |
|---|---|
| 6~9 A.M. | 9 A.M. ~ NOON |
| 12.8% | 7.4% |
| NOON~3 P.M. | 3 P.M. ~ 6 P.M. |
| 6.2% | 13.7% |
| 6 P.M.~9 P.M. | 9 P.M. ~ MIDNIGHT |
| 34.4% | 25% |

CONCLUSION:

From this rather extensive survey,
QCTV concludes:

1. The majority of households ( on a ratio of almost 2:1) watch the House of Commons Proceedings when they are available;

2. Even a larger percentage (64.5% vs 61.4%) want the Proceedings to be continued, indicating a desire to "keep-up" with Government Affairs in Ottawa;

3. The majority of households (54.7%) wished to watch the Television Coverage on a tape-delayed basis rather than "live" as we expected they might prefer. Many informed comments provided the reasons, such as: "not necessary", "inconvenient times", "time delay from East", etc. The "time for watching" preferences also indicate that even if the Proceedings were provided "live" as they happened, they would still have to be taped and replayed at more convenient prime-time viewing hours.

4. Even though it has been some three years since QCTV last televised sessions of the Alberta Legislature (and the general public presumably has forgotton about such coverage) the majority of households (56.8%) want this service initiated at this time.

5. "Time of Day Viewing Preferences" strongly point to the prime viewing hours between 6:00 P.M. and midnight as being the most desired. The combined percentages of 6:00 - 9:00 P.M. and 9:00 P.M. to midnight is 69.4%. Taking the time block from 3:00 P.M. to midnight satisfies 83.1% of the viewers.

# APPENDIX I

## BALLOT SAMPLE

BUSINESS REPLY MAIL
NO POSTAGE STAMP necessary if mailed in Canada
Postage will be paid by:

**QCTV LTD.**
10538 - 114th Street
Edmonton, Alberta
T5H 4A6

# WE NEED YOUR VOTE . . .

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☐ | ☐ |
| Should QCTV continue to provide this service? | ☐ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☐ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☐ | ☐ |

What time of day is most suitable for watching these Public Affairs Programs?

| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

# A P P E N D I X  II

## SAMPLE COMMENTS

March 10/78

Dear Sir

Your coverage of these proceedings is a good thing, but the time at which they are shown is not so good. Your morning coverage is what I am talking about. When I get up in the morning I really enjoy your channel 5 allowing me to see things which are important to me at the start of a day. By this I mean time, temperature, forecast and I can see last evenings sports scores and news. I really hope that a lot more people have the same feelings so as to rectify this interference. Coverage later in the evening would be better for myself.

Yours truly

A. J. Negaard.

Some comment of House of Commons
Proceedings of TV.

The sessions I have watched it does not appear that the Speaker of the House has very much control over the behavior of the Honorable Members.

If behavior and comments back and forth across the floor of the House is an example of our leading citizens what on earth can we expect from our young people if they watch this. I know my teenage daughter has watched them.

R. Clayton

Watching the commons Proceedings was very disapointing to me ; Our government consists of a bunch of kids who seem to feel that their first priority or objective is to insult one another. No wonder change is so slow in this country – I'm surprised they get anything done.

I would rather not be reminded that our tax dollas are used to keep these brats in office (The opposition is no better – in fact worse)

Herb Eichen

Dear Sirs

Keep showing your House of Commons coverage. Its one of the very few things that I watch.

I would enjoy the Alberta Legislature even more.

Keep up the good attitude. and fight junk T.V;

10035-155 St. #7
Edmonton, Alta
March 1/78

Dear Sirs,

I watch your telecasts of the Parliamentary proceedings as often as I am able to. I find the telecasts very informative and also educational as they enable one to acquire a better understanding of Parliamentary procedures. The telecasts also give the viewer the opportunity to see some hardworking M.P.'s from different areas of our great country that previously had very little, if any, exposure to the public. In conclusion I commend C.C.T.V. Ltd. and all the other cable companies which telecast Parliamentary proceedings. The Government of Canada is elected by the people and I therefore believe that the people of Canada have a right to these telecasts in order to see that their elected members and political parties work as efficiently as elected to do.

Yours Truly

Bob Passmore

Pat Cimolini,
11007 128 St.,
Edmonton, Alta.,
March 8, 1978

QCTV Ltd

r.e. Television coverage of the House of Commons Proceedings.

Dear QCTV:

I am strongly in favor of continuing this service. I now watch it two or three times a week and find it educational, interesting, and at times very entertaining. (I will say, also, that it can be terribly boring but that the entertaining times far outweigh the boring times).

I don't think it is necessary to offer live coverage, I just think it is necessary to ~~broadcast~~ broadcast the debates while the topics are still in the current news, say within three or four days.

As far as the Alberta Legislature is concerned, I am undecided.

Sincerely,

Pat Cimolini

#402 11007 83 Avenue, Edmonton
T6G 0T9

March 1, 1978.

QCTV Ltd.,
City.

Though I don't much enjoy watching either the House of Commons or the Alberta Legislature or the City Council I know there are very many people who do and I don't doubt that you are providing a service to these people and awakening their political consciousness since most men enjoy a row.

Therefore I repent my marking of the ballot. As an old-time politician and a former Gallup Poll reporter I realize that you had some difficulty in framing your ballot.

I would think that prime TV time should not be used. For people do enjoy their favorite TV programmes and won't as a rule give them up. But most people work for a living and they have to get to and from their places of employment. I would therefore, if I were employed vote for the hours 6pm to 9 pm.

For myself, I would not give up certain programmes on Channel 11 to see out legislators wrangle.

Very sincerely,

Hapsi Garrison

Dear Sir,

I feel the utility of these parliamentary broadcasts would be enhanced were a timetable of either speakers or topics released each week with the regular T.U. timetable. If this is not possible on a weekly basis it should be on a daily basis. For example if the broadcasts were to begin at 6:00 PM you could open the presentation with a timetable for that evening Ex: at 6:00 Mr X Pc will talk on X topic; at 7:00 Y topic will be debated etc.

Personally specific topics rather than individuals interest me more but coverage of local MP's is a good idea.

Christopher Gibbs

I find the coverages of all House of Parliament proceedings very interesting & most educational. Sadly though, at times, we are given only an inside view of the true personalities of some of these "honoured" leaders of our country. Couldn't they refrain from nose thumbing & petty personality clashes & get more into the issues confronting this country? It would be a real pleasure to be able to hear each speaker clearly, without interruption. When others try to out-shout or jeer down a speaker, we become more interested in what that speaker has to say. We also ask:

What are they afraid of - why won't they let him speak, without comments?

We have been told we have freedom of speech, thanks to the tireless efforts of that elite group, & other elite groups before them.

Why aren't they exercising that right, or at least allowing others to.

We, the Canadian people, aren't completely stupid. We certainly are not going to vote for the one who yells the loudest or is the most insulting. We vote for the man & the issues he supports or opposes.

I'd like to be able to hear them.

Lynne Sylvester

BITCHING QUARRELING RUDENESS IMPOLITE BAD MANNERS

## WE NEED YOUR VOTE . . . FROM OLD MAN.

3080

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

A LIBERAL'S WAY OF WASTING TIME + TAX PAYERS MONEY.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☐ | ☒ |
| Should QCTV continue to provide this service? | ☐ | ☒ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☒ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☐ | ☒ |
| What time of day is most suitable for watching these Public Affairs Programs? | ☐ | ☒ |

6 a.m. - 9 a.m. ☐ 9 a.m. - 12 Noon ☐ 12 Noon - 3 p.m. ☐ 3 p.m. - 6 p.m. ☐ 6 p.m. - 9 p.m. ☐ 9 p.m. - Midnight ☐

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

A WASTE OF TIME AND CABLE INTELLIGENCE THERE.

Sick Sick Sick

GARBAGE

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PREFER TO NOT SEE ANY OF THIS ON T.V. AS THE GOV'T APPEARS TO COMPLETELY DISREGARD THE FEELINGS OF THE CITIZENS OF THIS COUNTRY.

## WE NEED YOUR VOTE 3791

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☐ | ☑ |
| Should QCTV continue to provide this service? | ☐ | ☑ |

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## WE NEED YOUR VOTE . . . 2693

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

J. McLaughlin F403 10512-38 AVENUE EDMONTON, ALBERTA.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☑ | ☐ |
| Should QCTV continue to provide this service? | ☐ | ☑ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☑ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☐ | ☑ |
| What time of day is most suitable for watching these Public Affairs Programs? NONE. | ☐ | ☐ |

6 a.m. - 9 a.m. ☐ 9 a.m. - 12 Noon ☐ 12 Noon - 3 p.m. ☐ 3 p.m. - 6 p.m. ☐ 6 p.m. - 9 p.m. ☐ 9 p.m. - Midnight ☐

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

MEMBERS OF PARLIAMENT IN OUR OPINION MAKE FOOLS OF THEMSELVES & SHOULD NOT BE TELEVISED.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

It's all like a soap opera.

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| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☑ | ☐ |
| Should QCTV continue to provide this service? | ☑ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☑ |

Definitely. It is a main reason I get cable T.V.

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

AT OUR HOUSE WE CALL IT "COMEDY HOUR"

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| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☑ – or – | ☑ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

These times allow school kids to watch too!

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

This is the most entertaining and enlightening show and it is Canadian content.

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# WE NEED YOUR VOTE . . . 3361

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

(I NEVER REALISED WHAT A RIPOFF our government WAS ALL now.)

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☑ | ☐ |
| Should QCTV continue to provide this service? | ☑ | ☐ |

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Thank you for conducting this survey M. Martin

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

I'D RATHER WATCH ROMPER ROOM!!

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

I'm so revealing - Please leave us some illusions!

I FEEL this is A good SERVICE PROGRAM and KEEPS the public informed

# WE NEED YOUR VOTE

I PERSONALLY AM just NOT INTERESTED.

1444

# WE NEED YOUR VOTE . . . 3127

QCTV has been providing delayed television coverage of the House of Commons Proceedings. The opposition is destroying the image of this country by placing false ideas.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? 2. T. V. | ☐ | ☑ |
| Should QCTV continue to provide this service? Viewers. | ☐ | ☑ |

Continue to expose present conduct until a higher standard of business procedure is reached. IT'S DISGUSTING

~~WE NEED YOUR VOTE . . .~~

~~QCTV has been providing delayed television coverage of the House of Commons Proceedings.~~

4315

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. SHOULD ADVERTISE CONTENT OF DEBATES ETC BY TIME.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. Get with it QCTV, get more movies, we're paying for it! Scratch the other crap.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. Daniel 2, 44) God's Kingdom the only Hope for Mankind.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. WHEN I TURN TO CHAN. 5 IT CERTAINLY ISN'T TO WATCH INEFICIENCY AT ITS HIGHEST LEV

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. Keep up the good work

| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☑ | ☐ | ☐ | ☐ | ☐ | ☐ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. when our household is asleep!

T5H 4A6

Do not watch anymore it is depressing to see people get paid to sit and insult each other and ignore major problems!

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. An excellent service Keep it up.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. BEST COMEDY SHOW ON T.V.

There is never even half attendance in the House of Commons Proceedings of the [redacted], 3 Members of Cabinet, so why should I waste my time when the people involved are not in these meetings. I think it is a waste of air time.

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. THESE BROADCASTS INFURIATE ME - IT IS A PITY TO WATCH FULL GROWN MEN ACT LIKE SCHOOL CHILDREN AND GET PAID WELL TO DO IT! MY 10 YR. OLD WOULD LIKE TO APPLY!!!

---

## WE NEED YOUR VOTE . . .

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☐ | ☐ |
| Should QCTV continue to provide this service? | ☐ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☐ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☐ | ☐ |

What time of day is most suitable for watching these Public Affairs Programs?

| 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☐ |

Please Deliver us from Evil!!

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. I DISAGREE WITH MY HUSBAND - I WOULD HAVE ANSWERED NO TO ALL QUESTIONS

# WE NEED YOUR VOTE . . .

3642 A

QCTV has been providing delayed television coverage of the House of Commons Proceedings. I can not see how any one can do a proper job with the Whole World looking in while trying to make an important decision.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☐ | ☒ |
| Should QCTV continue to provide this service? | ☐ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☐ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

midnite to 6 AM is best if they have to be on.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Not interested in taxpayers highjinks

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. It would be nice to know what matter was being debated. Perhaps superimpose the topic?

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

WE WOULD APPRECIATE IF ALL THE THUMPING & HOOKING COULD BE ELIMINATED.

MR. DRESSUP MAKES MORE SENSE THEN THE CHILDREN IN

~~WE NEED YOUR VOTE~~

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☒ | ☐ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

An excellent beginning - keep it up

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Will let the people know who is worth sending to

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

PLEASE DISCONTINUE !!!

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

An essential service.

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

*YES, BEST PROGRAM ON TV. PLEASE CONTINUE

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. ALL THE CABINET MEMBERS ARGUE LIKE A BUNCH OF LITTLE KIDS!!!

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Must televise Question Period!

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Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s. 4 A.M - THEN WE WOULDN'T EVEN BY CHANCE HAVE TO LOOK AT THAT LIBERAL GARBAGE.

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# WE NEED YOUR VOTE . . . 2997

QCTV has been providing delayed television coverage of the House of Commons Proceedings. THIS COVERAGE GIVES CANADIANS A CHANCE TO SEE WHAT A FARCE THEIR GOVERNMENT REALLY IS!!!

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? | ☑ | ☐ |
| Should QCTV continue to provide this service? | ☑ | ☐ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☑ | ☐ |
| Should QCTV provide similar coverage of the Alberta Legislature? | ☑ | ☐ |

What time of day is most suitable for watching these Public Affairs Programs?

| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☑ | ☑ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

Signed by: A Canadian

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# WE NEED YOUR VOTE . . . 2916

QCTV has been providing delayed television coverage of the House of Commons Proceedings.

| | YES | NO |
|---|---|---|
| Have you (or others in your family) watched them? SOMETIME | ☐ | ☐ |
| Should QCTV continue to provide this service? IT IS DEPRESSING TO THINK THIS IS HOW OUR COUNTRY IS RUN - ABSENTEEISM IS APPALLING | ☐ | ☑ |
| Should QCTV press for "Live" rather than tape-delayed coverage? | ☐ | ☑ |
| Should QCTV provide similar coverage of the Alberta Legislature? IT IS MORE INFORMATIVE & INTELLIGENT, | ☐ | Not Much |

What time of day is most suitable for watching these Public Affairs Programs?

| 6 a.m. - 9 a.m. | 9 a.m. - 12 Noon | 12 Noon - 3 p.m. | 3 p.m. - 6 p.m. | 6 p.m. - 9 p.m. | 9 p.m. - Midnight |
|---|---|---|---|---|---|
| ☐ | ☐ | ☐ | ☐ | ☐ | ☐ |

Letters and other comments are invited. The results of this survey, along with your comments, will be made available to the Prime Minister, Leader of the Opposition, all Members of Cabinet, M.P.'s, and Alberta Premier, Cabinet, M.L.A.'s.

SECTION VII

# ON-LINE DISPERSED DATA PROCESSING (DDP)

May, 1978

by

C. D. Williams, Treasurer and Controller
ESTABLISHING A DATA PROCESSING SYSTEM
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET CLIFF WILLIAMS . . .

Cliff was born and raised in Prince Albert, Saskatchewan. He received his high school education in Prince Albert and attended the University of Saskatchewan, in Saskatoon enrolled in the College of Commerce. Following University, Cliff joined the Royal Bank of Canada in Saskatoon where he worked as an accountant for two years. He then joined the pulp and paper company, Parsons & Whittmore, as a cost-accountant where he worked for three years.

Cliff then moved to Calgary to join Calgary Cable TV Ltd. where he occupied the positions of Controller, for three years, and Assistant General Manager, for two years. Cliff joined QCTV in the Spring of 1977 as Controller and he has more recently been appointed to an executive position as the Company's Treasurer. Cliff is a good man to know, he is one of the Company's key innovators . . .

## ON-LINE DISPERSED DATA PROCESSING (DDP)

### INTRODUCTION

"On-Line Processing" has been a hot buzz-phrase in numerous cable television operations throughout North America over the past few years.

Many operators have experienced disasterous results. Other operators have successfully designed and implemented customized on-line data processing systems.

Data Processing Service Bureaus and computer hardware manufacturers have been undergoing rapid technological changes. The old batch processing systems offered by numberous service bureaus are quickly becoming deficient in larger cable operations with the introduction of third and fourth generation mini-computers.

Mini-computers have made it possible for medium sized cable systems to consider on-line order-entry processing rather than the conventional manual card and batch receivable systems.

QCTV decided late in the Fall of 1977, that it was their turn to take the data processing "PLUNGE". This paper has been designed to provide an insight into QCTV's data processing assessment, its decision to go on-line and its subsequent post conversion evaluation.

## THE DECISION TO GO "ON-LINE"

The concept of an all encompassing on-line order entry data processing system is not a difficult concept to sell to a cable operator. As cable systems throughout North America reach higher penetration levels and larger subscriber bases, manual order taking, scheduling, routing and check-in processes are becoming more and more cumbersome. Operators are also becoming accutely aware of the inefficiencies and both employee and subscriber frustrations resulting from misrouted orders, lost orders, over scheduling, duplications, and other redundant inconsistencies.

There is no question in the minds of QCTV management staff that the way to higher penetration levels is by way of improved customer handling methods and more consistent, and uniform order entry, scheduling, routing, expiditing and check-in processing. Thus the decision was made to move from batch to "on-line order entry processing".

SEARCH FOR "SOFTWARE AND HARDWARE PACKAGE"

There is an abundance of hardware in the market place that is capable of producing adequate "on-line systems". The availability of software is another question. There is a critical time lag between "software and hardware development". Because of this lag-time there appears to be a lack of appreciation for the sophistication of software development required to interface with today's mini-computers.

Many "on-line" decisions are being made as a result of the hardware being available at reasonable prices with insufficient consideration over the software availability and its related price in the overall mix.

QCTV established its needs according to the following criteria. QCTV needed a data processing bureau:

1. With an "on-line" software package designed for the cable television industry;
2. Offering on-going back-up software support;
3. Specializing in the cable television industry;
4. With a proven overall operating package;

5. With the financial strength and human resources to continue marketing and further developing its DDP system;
6. Capable of providing on-going professional customer service in both the training of employees and maintenance of an "on-line environment";
7. That could provide the hardware and maintenance back-up.

CABLEDATA

QCTV investigated numerous Canadian and American packages and finally zeroed in on Cabledata based in Sacremento, California.

Cabledata filled the bill in all categories and were subsequently given a decision to move ahead on QCTV's project on December 31, 1977.

Mr. Mathews formed Cabledata back in 1965 specifically for providing a batch processing system for a cable operation in Lodi, California. Since that time, the Company has grown from three employees to something in excess of 400 employees serving over five million (5,000,000) cable subscribers and covering in excess of five-hundred and fifty (550) cable operations.

Mr. Mathews began work on "RELEASE ONE" of his DDP system back in early 1976. Along with a team of five other programmers they spent something in excess of five (5) complete man years in developing what is today called "RELEASE FOUR" of their DDP system.

QCTV is the fourth major system to subscribe to and implement Cabledata's DDP package. There are six more systems waiting in line with an anticipated ten more systems subscribing prior to this year end.

SYSTEM CONFIGURATION

QCTV's total hardware system is comprised of Computer Automation equipment. The system is completely backed-up by a redundant stand-by system.

The System:

2 - CPU's with - 196K memory capacity a piece
2 - Line Printers - 600 lines per minute
4 - Disk Drives
2 - Power Supplies

2 - Disk Controllers

1 - Electronic Switcher

20 - CRT Remote Terminals

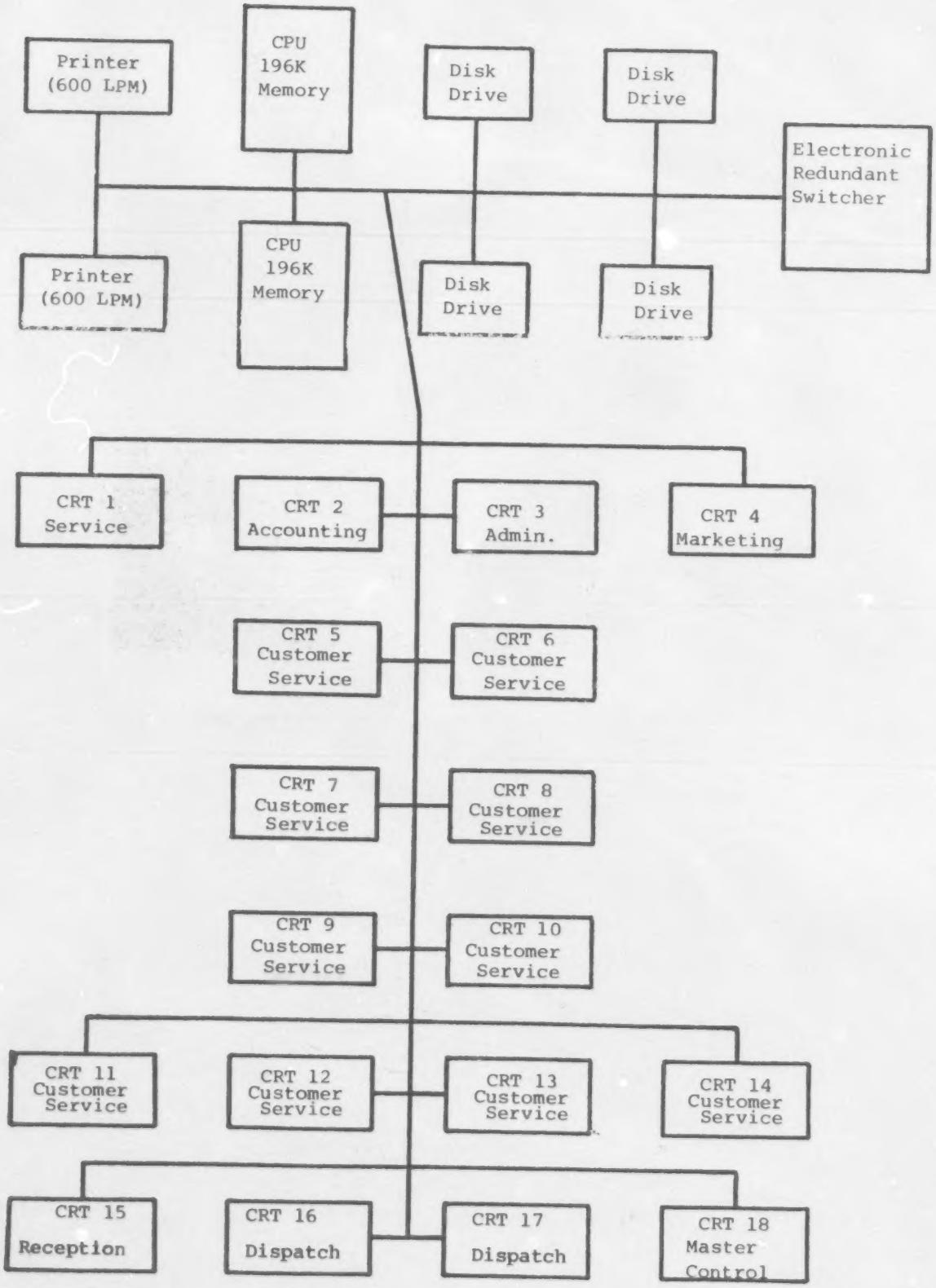
2 - Telephone Modums

*QCTV'S Cliff Williams*

SYSTEM SOFTWARE AND HARDWARE MAINTENANCE

QCTV sent two of its top electronic technicians to Irvine, California for on-site maintenance and hardware orientation training on the manufacturers test floor.

## QCTV DDP - SYSTEM CONFIGURATION



Cabledata has also installed two telephone links between Edmonton and Sacremento, which gives their customer engineers and programmers the ability to remotely diagnose both software and hardware related problems.

In summary, the redundant back-up system provides the first line of defense with QCTV technicians providing the second line of defense and Cabledata providing the third line of defense.

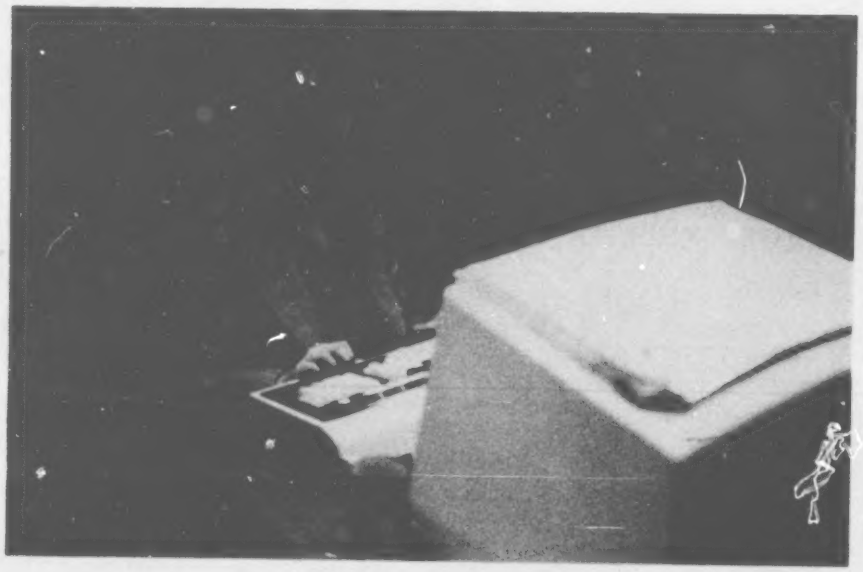
## TRAINING AND CONVERSION

Cabledata commenced employee training on April 24, 1978. This training covered all aspects of employee interaction with the system and the conversion of subscriber files and information to the new data base.

*Cabledata's Marla Warner training QCTV's Jane Saly*

The actual conversion began with QCTV's cut-off on April 30, 1978 and the subsequent creation of balanced files on disk two weeks later.

The actual conversion was spear headed by a team of Cabledata employees led by Mr. Mathews. Between May 8, 1978 and May 19, 1978 this team worked around the clock, 24 hours a day, seven days a week.



*Cabledata's Susie Hagan*

As of May 23, 1978, QCTV was fully converted and operating its day-to-day office business in an on-line atmosphere.

POST CONVERSION SUMMARY

It has been six months since the final decision was made for QCTV to go on-line.

Employee frustration, anxiety and other pre-conversion jitters were evident during this period. Now that the full cycle has been completed and the Company's original objective achieved, the employees of QCTV have, without question, reached an all time high in both excitement and satisfaction.

*QCTV's Racheal Leduc and Donna Lagadyn*

QCTV's accomplishment was achieved by a dedicated staff effort and the professional assistance and guidance provided by Cabledata.

SECTION VIII

# DATA PROCESSING TO IMPROVE CUSTOMER SERVICE

May, 1978

by

G. DeBacker, Operations Manager
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET GREG DEBACKER . . .

Greg was born in 1950, raised and schooled in Estevan, Saskatchewan. He worked as a tower maintenance man in Southern Saskatchewan and then joined a cable company, Co-ax Cable TV Ltd. in Estevan, as an installer-serviceman. Greg moved to Edmonton in 1971 and joined a cable contracting firm, Urban Cable Systems Ltd., who performed contractual installations work for QCTV.

In 1973, Greg joined QCTV as a field foreman, progressing to the position of Service Manager in 1975. In 1977 he was appointed the Company's Operations Manager, a position he now holds. Greg is a good man to know . . . having worked his way up through the organization, he has an intimate knowledge of all operations, problems and solutions. He is truly one of the Company's top innovators.

## THE SOFTWARE SUPPORTS ALL FUNCTIONS WITHIN THE ADMINISTRATIVE ENVIRONMENT

The DDP system utilizes over 50 programs to provide the elements necessary to accomplish the various work functions within the office. The applications supported by the software can be briefly described as follows:

### ORDER ENTRY

One of the most common functions throughout the cable system is the completion of some type of order -- installation order, service change request, disconnect, or service call order. The DDP software concentrates on this activity to eliminate the paper work except where needed for field activity. There are several types of orders that can be entered.

### New Installation Orders:

These are taken by entering the street address for the requested service. The operator is shown the status of the address and any prior account or pending work for that address.

The prospective customer's name is entered and an installation appointment is requested from the computer. The first available date is displayed. The operator can choose that date for the appointment or can request alternative time slots. The time is chosen, the customer is informed and the process is complete. During these steps, the computer has updated all the necessary scheduling, pending action and address files to reflect the new information.

Establishing New House Records:

If a service request is received and the computer indicates there is no such address, the operator can enter a new house simply by entering the house and the apartment number. The computer will duplicate the information from the adjacent address which has been displayed on the screen for verification. If an order is being taken, the operation proceeds as above.

Change of Service Orders:

Requests for change of service are taken by entering the customer address, name, or phone number.

The current account status of the customer is shown along with any activity that has occurred in the last month. Exception situations such as non-pay status or other pending orders against the account can be corrected at this time. If the status is normal, the change requested is entered and a schedule time selected as with new orders.

Disconnect Orders:

There are several potential sources for disconnect order entry depending upon the reason for the disconnects. In each case, the account information is referenced by name or address. The status of the customer is shown along with the current activity against the account. If the disconnect is to be scheduled, a time is selected. At this point, any information, such as "pick up balance owing", can be coded for print-out on the disconnect order. Closing adjustments and prorates, if desired, can also be entered on the record.

Service Complaint Calls:

When a complaint call is received the trouble call history of the address can be reviewed by entering the customer name, address or phone number.

If the problem appears to require a field visit, a call can be scheduled for the future or added to the pending list for dispatch on the current day.

Rescheduling Orders:

Once an order has been taken and entered into the computer, it will remain in pending status until the date it is printed on hard-copy field work orders. At this point it becomes part of the work schedule for the scheduled day. Regardless of where the work is in process, the pending order can be accessed through the address or name inquiry procedure. Once the pending entry is accessed, it can be rescheduled, modified or cancelled. The computer will make the necessary changes to scheduling quotas and dispatch files to reflect the new situation.

SCHEDULING OF CREWS

During the order entry process the computer has allocated work to a scheduled area based upon the work quotas defined by the cable system. When work orders are desired for a given day's work, the scheduler enters a select date. The computer displays the work scheduled for review by the scheduler.

At this point, orders may be reassigned or modified to reflect recently changed conditions known to the scheduling person. Once the schedule displayed is fully assigned, a command to print the work orders is entered. The computer prints the orders in the sequence defined by the scheduler along with appropriate routing sheets and control lists. At the same time the computer creates a daily work file for access by the dispatcher when the work is in the field.

DISPATCHING

Once the work loads have been distributed, the progress of the work during the day can be monitored through the dispatcher file on-line. As work is completed, updated information can be entered throughout the day. In addition, current work received can be added to the list where there has been no prior order entry process. Access to the dispatch file can be made by crew, area, address, or customer name.

INSTALLER CHECK-IN

At the completion of the daily work cycle, the orders returned from the field are compared to the assignment display on the computer.

Information concerning the completion status and equipment installed can be entered at this time. The information entered at check-in provides the control of payment of sales commission and triggers the activation of the subscriber account (or deactivation on disconnect). Work to be rescheduled can be taken care of at the same time.

REPORT GENERATION

At any point, the computer may be used to print hard copy reports of various data contained in the files. The printing of the reports does not interrupt the normal operation of the on-line processing. The range of reporting available is dependent upon the particular needs of the user. Examples of report types that might be requested are:

- House file in account number order for payment posting reference
- Work-in-Process Printout
- Activity Summary Report
- Sales call cards
- Address labels
- Penetration reports

## CONCLUSION

The DDP system will have not only a dramatic effect on the Company's ability to professionally interface with its subscribers but will also provide management with the necessary statistical information to further increase internal efficiencies.

Subscriber inquiries on accounting, collection, service, installation and construction matters will be handled accurately and faster with the immediate accessing of current information.

Field orders will be systematically scheduled and routed for better productivity. Misrouted and duplicate work orders will be a thing of the past.

On-line dispatching and check-in function will provide customer service representatives with a continuous update of work in progress.

The end result has to be better "CUSTOMER SERVICE AND SATISFACTION".

SECTION IX

# INCREASING SYSTEM PERFORMANCE

May, 1978

by

G. Checknita, Chief Engineer
QCTV LTD.
10538 - 114 St.
EDMONTON, ALBERTA

MEET GORDON CHECKNITA . . .

Gordon Checknita is a native of Edmonton, where he completed public school before enrolling in the Northern Alberta Institute of Technology in 1969. Gordon graduated from NAIT in 1972 with a Certificate in Electronics Technology, following which he joined QCTV and worked for three years, finally becoming the Company's Chief Technician.

In 1975 Gordon enrolled in the University of Alberta in Electrical Engineering where he received his B.Sc. Degree in 1977.

Upon graduation, Gordon rejoined QCTV as the Company's Chief Engineer. Gordon is a good man to know . . . and a credit to QCTV, as his paper well indicates.

SYSTEM HISTORY

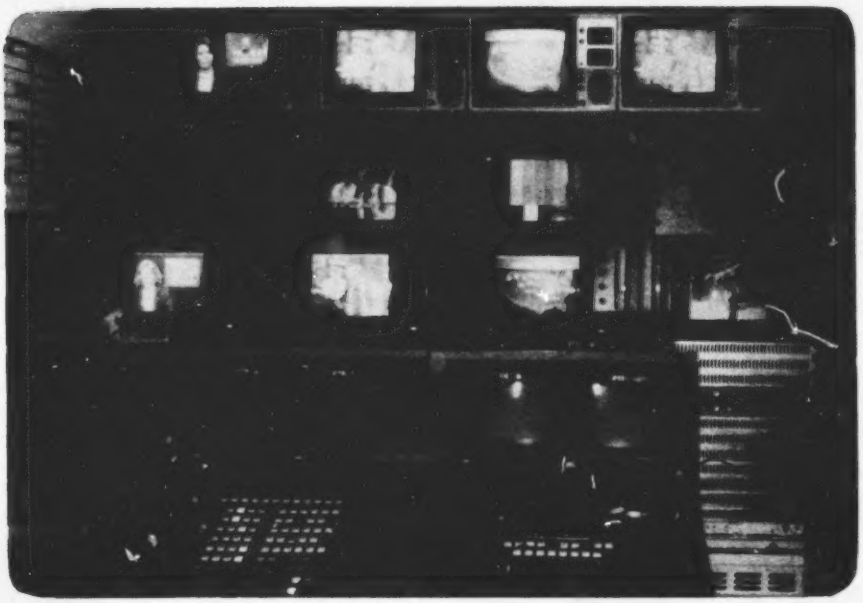
Design and construction of the QCTV cable system began in early 1972. The early stages of construction progressed (as many new systems do) at a rapid pace in an effort to supply signals to as many subscribers in the shortest time possible. Even with all this activity underway a basic plan was developed for the future expansion and development of the cable system. The basic points required by the plan were to:

1) Build a fully broadband 5MHz to 300 MHz cable system;
2) Utilize .500 and .750 cable for trunking and distribution;
3) Utilize highly reliable, state-of-the-art equipment in the system;
4) Design and build plant so that the system could be transformed into a hub head-end system;
4) Develop a dedicated underground four-cable signal transportation system to interlink the hub head-ends.

As the system expanded and the amplifier cascades reached lengths that began to visibly degrade the system signal-to-noise ratio, the decision was made to convert to a hub-head-end system.

Today, the hub headend system has been constructed and is fully operational.

*TESTS SHOW FM MODULATION SYSTEM CAN DELIVER BETTER "SIGNAL-TO-NOISE RATIOS AND MUCH BETTER "PICTURE RESOLUTION"*



*QCTV'S "MAIN" HUB-HEADEND MONITORS AND CONTROLS ALL "NON-RENEWABLE" SIGNALS FOR DISTRIBUTION TO OTHER HUB-HEADENDS.*

*FIG. 2*

SYSTEM DESCRIPTION

The QCTV system has been designed as an interlinking hub system (see figure 1). The system is comprised of five hub-headends, four of which each serve approximately one quarter of the Edmonton territory licensed to QCTV and one other hub-headend which will serve the future town site of Enoch. The central hub-headend (QCTV headend) is the main injection point where most of the non-renewable signals (signals which do not originate from local TV broadcasters) are injected into the cables which interlink the other hub-headends. The signals which are injected into the interlinking cables are frequency-modulated in order to provide signal distribution with a greater SNR and picture resolution than can be achieved by conventional amplitude modulation. At each hub headend, these frequency-modulated signals are demodulated to base-band video and sound and then amplitude-modulated on to standard VHF television channels for distribution to subscribers within the hub-headend service territory. Each hub-headend also receives off air signals from the local broadcasters and distributes these signals to the subscribers within the hub-headend service territory, providing very short cascades and therefore, high quality reception by subcribers of local TV stations signals.

The system is at present utilizing only downstream transmission of signals although two-way capability on a single cable has been provided for signal distribution between the Whitehall hub-headend and the Enoch Hub-Headend.

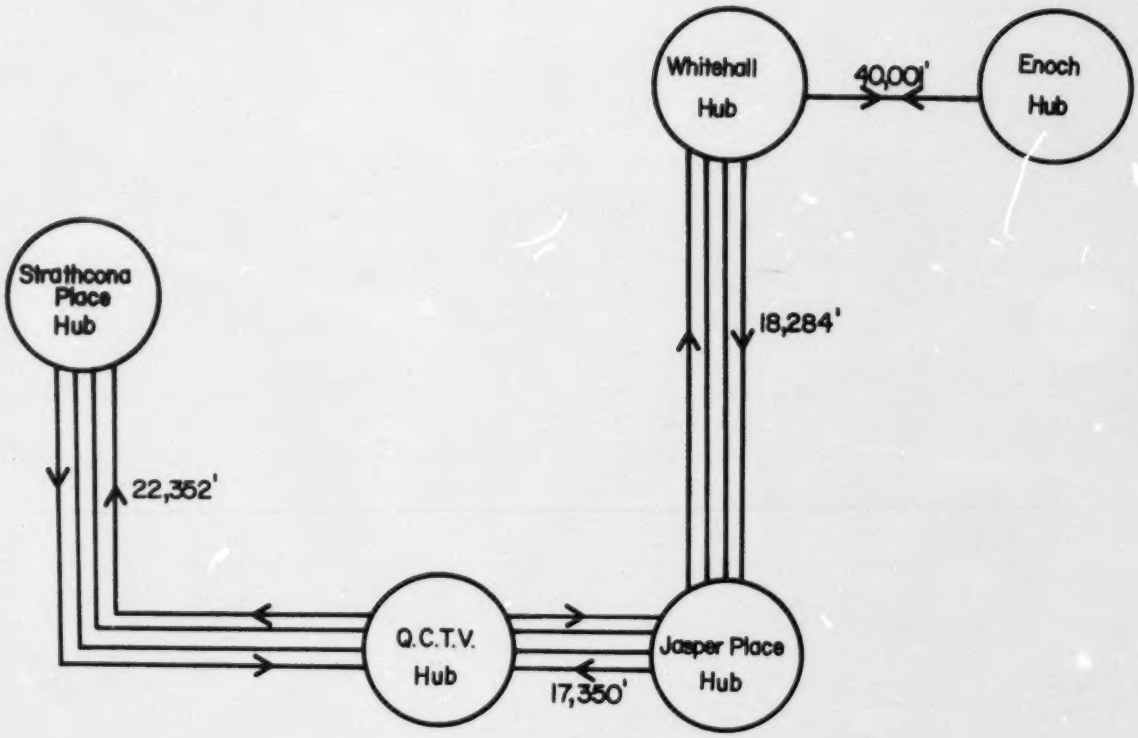



FIG. I INTERLINKING HUB SYSTEM

## THE FM TRANSMISSION SYSTEM

As previously mentioned, a frequency-modulated transmission system is utilized for the transportation of non-renewable TV signals between the hub-headends.

The FM system was selected because it has many beneficial features when compared to a standard vestigual sideband A.M. system (VSB-AM). For example, FM signals are less sensitive to amplifier gain variations, amplifier distortion and temperature drift. When considered from a system operations standpoint, these advantages translate to lower trunk maintenance costs, increased system reliability and a reduction of service calls generated by system parameter variations. (see appendix II) Another cost efficiency derived from the use of FM transmission systems is that amplifiers may be spaced at greater distances (if desired).

Wide band FM also has a greater noise immunity than VSB-AM. This means, for a given amplifier cascade, that a higher signal-to-noise ratio is obtained in comparison to a VSB-AM system. (See appendix 1). Alternately, a greater noise-immunity means that the system amplifier cascade length may be increased and still obtain the equivalent VSB-AM signal-to-noise ratio. For example, the FM equipment presently utilized by QCTV would allow amplifier lengths to be increased by a factor of five (5) and still obtain the equivalent VSB-AM signal-to-noise ratio. (see appendix 1).

Other benefits derived from utilization of wideband FM are improved impulse response and improved frequency response.

One disadvantage of wideband FM is that it requires 14 MHz bandwidth per video channel (±7 MHz from center frequency). However, amplifiers with a useable bandwidth between 40 MHz and 300 MHz are able to distribute 17 standard FM video channels plus one separate channel allocated for all required TV audio carriers. In order to transport the equivalent number of channels available per cable in a conventional VSB-AM system (35 channels plus FM) three cables are needed, with reserve for expansion and specialized uses. For 35 channel capacity in the QCTV system, three of the four cables are dedicated for downstream transmission and the fourth cable is used for the upstream communications of up to 17 channels.

## THE HUB-HEADEND SYSTEM

A hub-headend system is required when using FM transmission since the signals actually distributed to subscribers must be VSB-AM. This transformation requires that the FM channels be demodulated to base-band and then re-modulated as VSB-Am signals at each hub-headend. The extra signal processing equipment is, of course, expensive. In fact, it costs approximately $50,000 for each 12 channel hub-headend. The Edmonton system is equipped with 5 hub-headends. If one excludes the Enoch hub-headend (since it only provides one distant "off-air" channel to the Edmonton viewing audience) and the central headend (since it would be needed in any case), the extra cost incurred is $150,000 for three hub-headends. How is the extra cost justified? As previously mentioned there are many advantages obtained, such as, lower trunk maintenance costs, increased system reliability, reduction of customer service calls, etc. The cost savings obtained from these advantages will pay for the hub-headends. Calculations indicate the reduction of customer service calls alone will repay the $150,000 for the headends within 23 months! (see appendix 2)

The signal-to-noise advantage of the FM system has already been discussed but an equally, if not more, important advantage obtained is one of reliability.

The dynamic range of the system is increased and thus the system electronics operating point may deviate much further before any noticeable degradation of the signal occurs.

The reliability of the hub-headend interlinking cables and thus system reliability will be enhanced by the addition of standby powering.

The future advantages of a hub system lie in the areas of increased flexibility for community programming and the development of revenue generating systems associated with direct subscriber inquiry-response communications.

## CONCLUSION

The initial planning and design of a cable system ultimately determines the flexibility and quality of the system.

Present day technology provides the cable system operator with the opportunity to expand his system and, at the same time, achieve an increase in signal quality and reliability while reducing operating costs!

The higher initial costs incurred to develop a cable system which will withstand the rigors of system expansion, subscriber expectations and still remain flexible for future applications are more than offset by long term cost savings and future revenue producing potential.

## APPENDIX 1

1) Signal-to-Noise Formulas *

a) FM system (catel VFMS-2000)

SNR (p-p/RMS)dB = CNR (RMS/RMS)dB + 3.3dB

Note - using EIA noise weighting change 3.3dB to 5.6dB

b) VSB-AM system

SNR (p-p/RMS)dB = CNR (RMS/RMS)dB - 4.1dB

2) Derivation of System Extension Multiplier

a) System Noise Figure

$F = 10\log.f$ - - - - - - - - (1)

where F = noise figure

f = noise factor

In general, for any cascaded system with equal gain and loss the approximate system noise factor is given by:

$$f_{sys} = f1 + f2 + f3 + \ldots$$

If all amplifiers have the same noise factor, then

$$f_{sys} = mf$$

Where m is the number of amplifiers in cascade

Therefore

$$F_{sys_{dB}} = 10 \log f + 10\log m$$

$$F_{sys_{dB}} = F_{dB} + 10\log m - - - - -(2)$$

Where $F_{dB}$ = noise figure of a single amplifier.

* For derivation see "A frequency modulation system for cable transmission of video or other wide band signals"

b) Carrier-to-Noise Ratio (CNR)

$$f = \frac{CNRin}{CNRout} \quad \text{(not in dB)}$$

Therefore

$$F_{dB} = 10\log CNRin - 10\log CNRout$$

Therefore

$$F_{sys_{dB}} = CNR_{sysin_{dB}} - CNR_{sysout_{dB}}$$

$$CNR_{sysout_{dB}} = CNR_{sysin_{dB}} - F_{sys_{dB}}$$

Therefore, for the FM system

$$SNR(p\text{-}p/RMS)_{FM}dB = CNRsysindB - Fsys_1dB + 3.3dB \quad -- (3)$$

And for the AM system

$$SNR(p\text{-}p/RMS)_{AM}dB = CNRsysindB - Fsys_2dB - 4.1dB \quad -- (4)$$

Equating (4) and (3), while assuming the SNR and CNR to be equal so that the equivalent system noise figures may be determined gives:

$$-Fsys_2dB - 4.1dB = -Fsys_1dB + 3.3dB$$

$$Fsys_1dB = Fsys_2dB + 4.1dB + 3.3dB$$

$$Fsys_1dB = Fsys_2dB + 7.4dB$$

now substituting equ.(2) gives

$$F_1dB + 10\log M_1 = F_2dB + 10\log M_2 + 7.4dB$$

Where $M_1$ = cascade factor for the FM system and $M_2$ = cascade factor for the VSB-AM system:

$$10\log M_1 - 10\log M_2 = F_2dB - F_1dB + 7.4dB$$

$$10\log\left(\frac{M1}{M2}\right) = F_2dB - F_1dB + 7.4dB$$

If we assume identical noise figures for the amplifiers used in each system, we obtain:

$$10\log\left(\frac{M1}{M2}\right) = 7.4$$

Therefore

$$\frac{M1}{M2} = \log^{-1} 0.74$$

$$\frac{M1}{M2} = 10^{0.74}$$

$$\frac{M1}{M2} = 5.495$$

$$\boxed{M1 = 5.495M2}$$

## APPENDIX II

Calculation of Hub Headend Payback Time As a Result of Reduced Customer Service Calls.

1) Given Data

   a) The cost of three hub headends is approximately $150,000

   b) The graph of actual customer service calls and subscriber growth vs time for the QCTV system in Edmonton, entitled "Effect of Technology On Subscriber Service".

   c) The approximate cost of a service call in the Edmonton system is approximately $15.00/call.

2) Assumptions

   a) There is no inflation or interest on borrowed money for headends or service call materials

   b) There are no employee wage increases

3) Procedure

   a) The data obtained from the graph "Effect of Technology On Subscriber Service" was used to develop a graph of "Subscriber Growth vs Service Calls".

   b) Linear equations were developed for the data graphically illustrated in "Subscriber Growth vs Service Calls" using linear regression by the method of least squares.

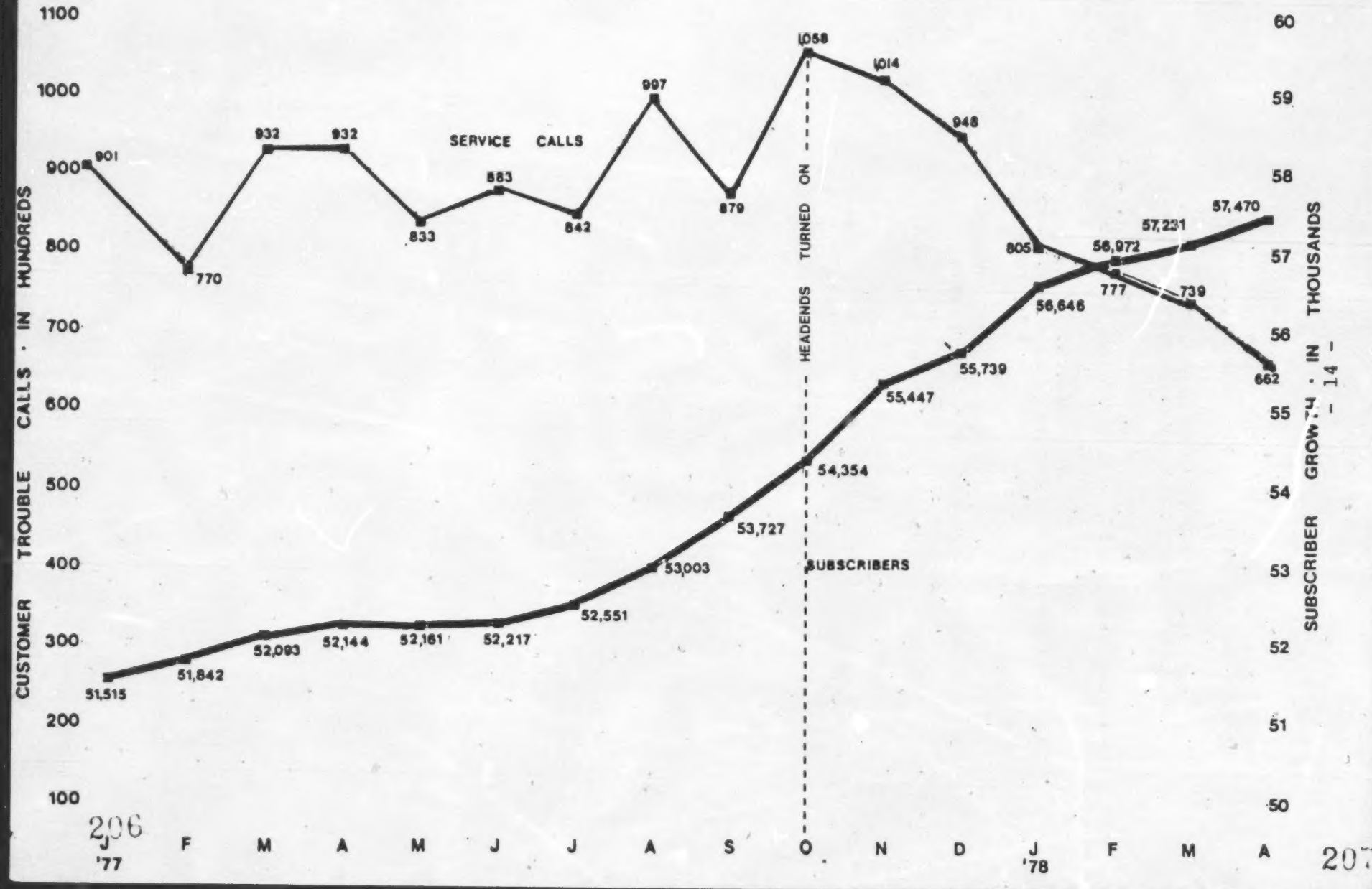
   c) The linear equation for the data prior to the turn-on of the hub headends was extrapolated into the region of post turn-on.

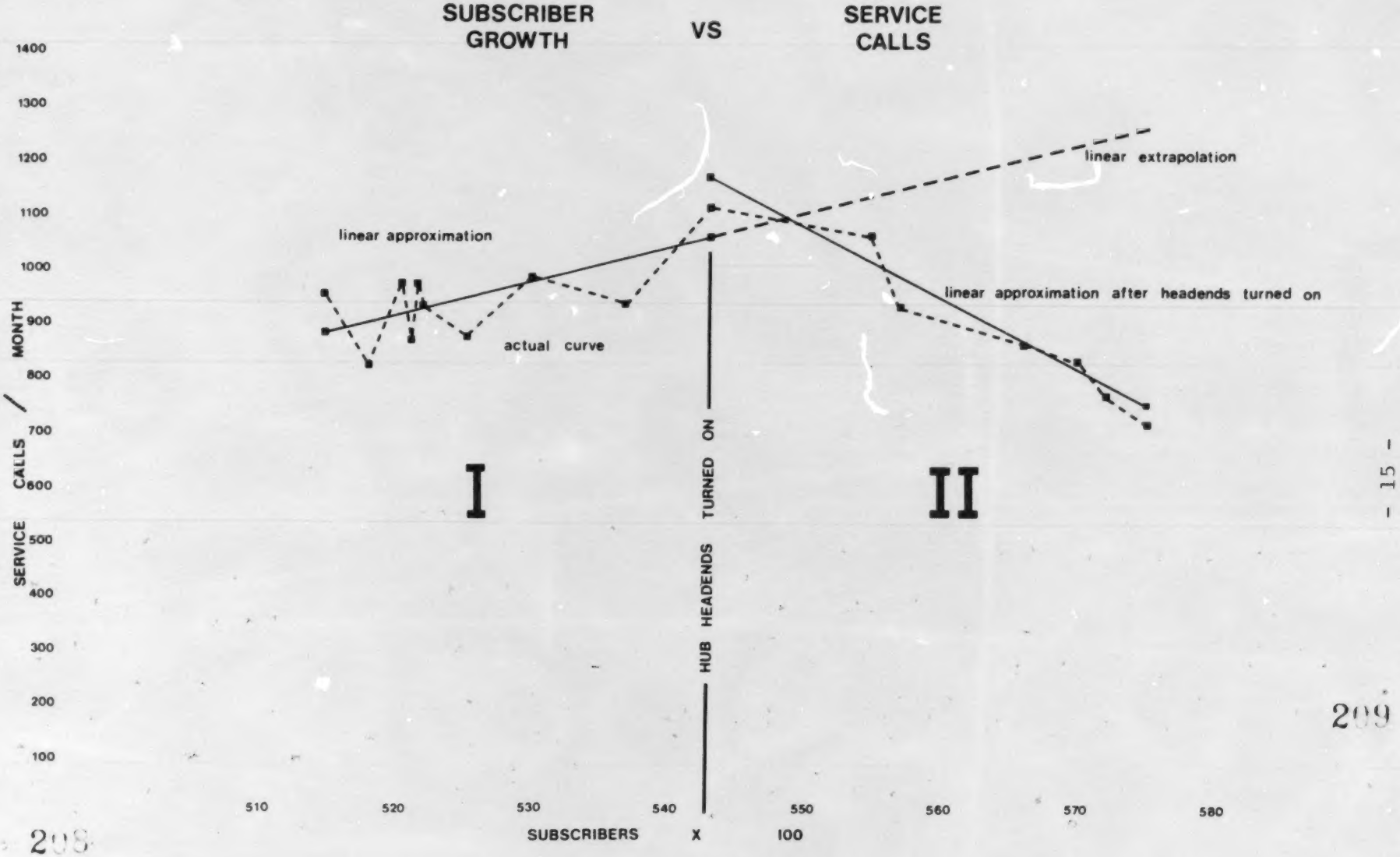
   d) The number of service calls "saved" was computed for two cases:

      i) using linear equations for both "pre" and "post" headend turn on regions.

      ii) using the "pre" turn on linear equation and the actual data for "post" turn on.

# EFFECT OF TECHNOLOGY ON SUBSCRIBER SERVICE




SUBSCRIBER GROWTH
VS
SERVICE CALLS
1400
1300
1200
1100
1000
900
800
700
600
500
400
300
200
100
SERVICE CALLS / MONTH
linear extrapolation
linear approximation
linear approximation after headends turned on
actual curve
I
II
HUB HEADENDS TURNED ON
510
520
530
540
550
560
570
580
SUBSCRIBERS X 100



208

209

e) Since the reduction of service calls cannot continue indefinitely the last recorded "saving" was used to determine the amount of time required to repay the balance of the $150,000 debt.

4) Calculations

a) Results of linear regression analysis

i) "Pre" turn-on

$$y^1 = 5.66x^1 - 2071.25 \quad r^2 = 0.37$$

Where $y^1$ = number of service calls

$x^1$ = number of subscriber in hundreds

$r^2$ = coefficient of determination of the "goodness" of fit, $r^2$ ranges from 0 to 1, where 1 corresponds to the best fit.

ii) "Post" turn-on

$$y = -12.92X + 8128.64 \quad r^2 = 0.95$$

Where all variables are as defined in (i)

b) Results:

i) Extrapolating the curve defined in 4a(i) the following results were obtained for the "Post" turn-on period.

| Month | $X^1$ | $Y^1$ |
|---|---|---|
| Nov.1977 | $X1^1 = 554.7$ | $Y1^1 = 1067$ |
| Dec.1977 | $X2^1 = 557.39$ | $Y2^1 = 1084$ |
| Jan.1978 | $X3^1 = 566.46$ | $Y3^1 = 1135$ |
| Feb.1978 | $X4^1 = 569.72$ | $Y4^1 = 1153$ |
| Mar.1978 | $X5^1 = 572.31$ | $Y5^1 = 1168$ |
| Apr.1978 | $X6^1 = 574.7$ | $Y6^1 = 1182$ |

(ii) The curve defined in 4a(ii) yielded the following results:

| Month | $X^1$ | $Y^1$ |
|---|---|---|
| Nov.1977 | X1 = 554.47 | Y1 = 965 |
| Dec.1977 | X2 = 557.39 | Y2 = 927 |
| Jan.1978 | X3 = 566.46 | Y3 = 810 |
| Feb.1978 | X4 = 569.72 | Y4 = 768 |
| Mar.1978 | X5 = 572.31 | Y5 = 734 |
| Apr.1978 | X6 = 574.7 | Y6 = 703 |

(iii) Service Calls Saved As Obtained from 4b(i) and 4b(ii):

| Month | Calculation | Service Calls Saved |
|---|---|---|
| Nov.1977 | $Y1^1$-Y1 | 102 |
| Dec.1977 | $Y2^1$-Y2 | 157 |
| Jan.1978 | $Y3^1$-Y3 | 325 |
| Feb.1978 | $Y4^1$-Y4 | 385 |
| Mar.1978 | $Y5^1$-Y5 | 434 |
| Apr.1978 | $Y6^1$-Y6 | 479 |
| | TOTAL | 1882 |

$ Saved = 1882 X $15 = $28,230

(iv) Service Calls Saved Using 4b(i) and Actual Service Call Data from Graph "Effect Of Technology On Subscriber Service".

| Month | Calculation | Service Calls Saved |
|---|---|---|
| Nov.1977 | $Y1^1$-1014 | 53 |
| Dec.1977 | $Y2^1$- 948 | 136 |
| Jan.1978 | $Y3^1$- 805 | 330 |
| Feb.1978 | $Y4^1$- 777 | 376 |
| Mar.1978 | $Y5^1$- 739 | 429 |
| Apr.1978 | $Y6^1$- 662 | 520 |
| | TOTAL | 1844 |



$ Saved = 1844 X $15 = $27,660

v) Calculation For Balance Of "Payment"

Time Req'd = [total debt - $ saved] /$ saved per month
(worst case)

Where $ saved = $27,660
total debt = $150,000
$ saved per month = 479 X $15 = $7185

Time Req'd = (150,000 - 27,660)/ (7185)
(worst case)

= 17 months

Thus the worst case total time required to repay $150,000 is:

17 + 6 = 23 months